# MOTION PICTURE BILLO

## **ARBITRATION**

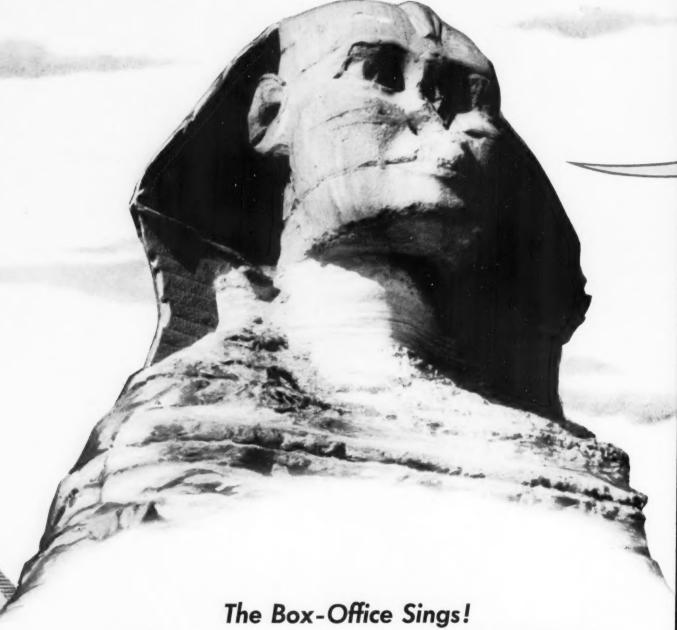
Exhibitor and distributor delegates seek formula to break two-year deadlock

### TAX EMERGENCY

New York exhibitors rally to fight sudden imposition of city tax on admissions

REVIEWS (In Product Digest): THE HIGH AND THE MIGHTY, THE STUDENT PRINCE, MAN WITH A MILLION, CAPTAIN KIDD AND THE SLAVE GIRL, JUNGLE MAN-EATERS, FLAMENCO

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 1, 1879. Published weekly by Quipley Publishing Co., Inc., 1279 Sixth Avenue. Rockefeller Center, New York 20, M. Y. Subscription prices: \$5.00 a year Foreign. Single copy, 25 cents. All contents copyrighted 1934 by Quipley Publishing Company, Inc.



## "VALLEY OF THE KINGS"

Flaming COLOR!

M-G-M's mighty production starring

## ROBERT TAYLOR · ELEANOR PARKER

**CARLOS THOMPSON** 

Was

KURT KASZNAR · VICTOR JORY and SAMIA GAMAL
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Suggested by Historical Data in "Gods, Graves and Scholars" by C. W. Ceram

Photographed in EASTMAN COLOR

Print by TECHNICOLOR

Directed by ROBERT PIROSH

"I'm usually silent, but I've gotta talk now. I watched M.G.M making VALLEY OF THE KINGS over here and I haven't seen anything so exciting in thousands of years. They've really captured the mystery and majesty of this fabulous land of the Pharaohs."

#### SHOWS-JUNE 18th Except Lafayette, La.

20th-Fox Screen Room
20th-Fox Screen Room
M-G-M Screen Room
20th-Fox Screen Room
20th-Fox Screen Room
Warner Screen Room
RKO Palace Theatre Bidg.
20th-Fox Screen Room
20th-Fox Screen Room
20th-Fox Screen Room
20th-Fox Screen Room
Max Blumenthal's Sc. Rm.
20th-Fox Screen Room
Florida State Screen Room
Florida State Screen Room
20th-Fox Screen Room
Pat Theatre
United Artists' Screen Rm.

1052 Broadway 197 Walton St., N. W. 46 Church Street 290 Franklin Street 308 S. Church Street 307 S. Wabash Aye. 16 East Sixth Street 2219 Payne Avenue 1803 Wood Street 2100 Stout Street 1300 High Street 2310 Cass Avenue 236 No. Illinois St. 128 East Forsyth St. 1720 Wyandotte St.

MEMPHIS 20th-Fox Screen Room Warner Screen Room 20th-Fox Screen Room 20th-Fox Screen Room NEW GRLEAMS NEW YORK 20th-Fox Screen Room NCLAHOMA 20th-Fox Screen Room M-G-M Screen Room M-G-M Screen Room M-G-M Screen Room M-G-M Screen Room SALT LAKE CITY 20th-Fox Screen Room SALT LAKE CITY 20th-Fox Screen Room SALT FLANCISCO 20th-Fox Screen Room Jewel Box Preview Thea-RKO Screen Room 20th-Fox Screen Room

151 Vance Avenue 212 W. Wisconsin Ave. 1015 Currie Avenue 40 Whiting Street 200 S. Liberty St. 630 Ninth Avenue 630 Ninth Avenue
10 North Lee Street
1502 Davenport St.
1233 Summer Street
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2949 Olive Street
216 E. First St., So.
245 Hyde Street
2318 Second Avenue
932 N. Jersey Ave., N.W.

\* June 22nd

12 Noon 1:30 P.M. 2 P.M. 2 P.M. 1:30 P.M. 2:30 P.M. 1 P.M. 1 P.M. 2 P.M. 2 P.M. 1 P.M. 1 P.M. 1 P.M. 2 P.M. 1 P.M. 2 P.M.

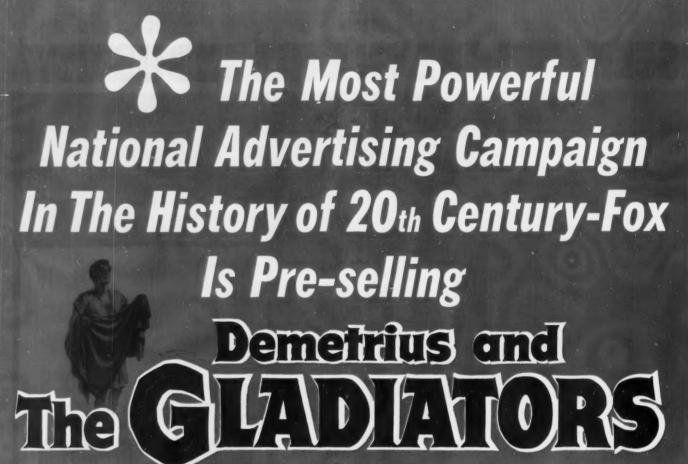
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## MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

QP

MARTIN QUIGLEY, JR., Editor

Vol. 195, No. 9

May 29, 1954

#### Another Try at Arbitration

DELEGATES from exhibitor organizations, with the exception of Allied, and distributor sales chiefs labored this week at the Astor Hotel in New York in an effort to hammer out an arbitration plan that would be worth putting into operation.

For years many exhibitors have believed that they have nothing to lose by agreeing to the establishment of some kind of an arbitration system. No such system can take away any legal rights of an exhibitor. It never has been contemplated that an arbitration proceeding could be instituted by any distributor. Also under the plan formulated in 1952, which is serving as the basis for the new discussions, only a distributor may be subject to any fine.

Al Lichtman, spokesman for the distributors at the initial session May 23, said, "The distributors are prepared to discuss each and every specific item considered by any party to the conference as pertaining to the distribution of film, except film rental terms." Prudently it was pointed out that there could be no agreement to arbitrate unknown matters.

One factor that up to now has made realization of an industry voluntary arbitration system difficult has been that distribution and exhibition seek different ends. Distribution looks for a diminution of litigation; exhibition looks for changes that will result in more revenue for theatres. The two ends are not mutually exclusive. Both distribution and exhibition collectively stand to gain by arbitration.

This is the time to work out and promptly put into operation an arbitration system. The matter has been allowed to drag on needlessly for years. An arbitration plan should be adopted or the subject definitely put aside. If a practical system is evolved, all exhibitors, including Allied members, obviously will be prepared to use the machinery as suitable occasions arise.

#### Blueprint for COMPO

IRST steps to keep COMPO as a vital force within the industry have been taken. At a meeting recently in New York the governing triumvirate of Al Lichtman, Wilbur Snaper and Sam Pinanski formulated an extensive program. Problems set down for attention include an attempt at technological coordination, a campaign against juvenile delinquency, a national audience poll to select best pictures, statistical research and assistance—where asked by exhibitors—in connection with state and local admission taxes. A program of this magnitude would place a heavy burden on any organization. It inevitably will be too much for COMPO unless real "grass roots" support develops. The new

COMPO program needs to have the endorsement of the COMPO board of directors and the wholehearted support of the membership. Pat McGee, co-chairman of the tax committee, has pleaded for continued exhibitor financial support of COMPO in the words, "It isn't enough to give lip support. You must contribute funds."

#### Eyes on N. Y. Tax Fight

HE entire industry has a substantial stake in the fight being waged by New York exhibitors against the proposed five per cent New York City tax on admissions. The measure first was announced on Friday, May 21, as a substitute for extending the city's sales tax. The original time-table called for passage of the measure May 23 or 24. Protests by a committee representing all branches of the industry resulted in assurances by Mayor Wagner that some kind of a public hearing would be held in advance of action on the bill. At mid-week the outcome was uncertain.

Any unjust and discriminatory tax that is allowed to become law is a precedent for similar action elsewhere. The New York measure is of importance not simply because so many theatres would be affected but also because this attempt on the part of a local community to step in and take part of the hard-won relief comes so soon after Congress reduced the Federal tax.

It should be understood that the industry in New York was caught by surprise not because it was not on guard but because politicians change their minds so quickly. Mayor Wagner and other officials involved had been reported to be unanimously against an admissions tax up until very recently. It is asserted that the New York City administration is in desperate straits to find more tax revenue, although New York State officials do not agree. Unhappily throughout the country other municipalities and states also are as eager to tap new or additional revenue sources.

Once again COMPO has demonstrated its usefulness by immediately helping the industry in its emergency campaign in New York. Taxes, fees or licenses that place a burden on theatres disproportionate to the burden on other businesses, must be fought with every available proper means.

¶ Quotable Quote: "The man with the best attraction and the best facilities will get the audience—and the money"—Paul Raibourn, vice-president of Paramount Pictures, in an address May 21 to the Television Council of Chicago.

-Martin Quigley, Ir.

## Letters to the Herald

#### Financing COMPO

TO THE EDITOR:

The financing of COMPO is a problem which must be faced squarely rather than evaded, as has so often in the past been the treatment given when any united action was suggested. I wonder if anyone has come forward with a specific formula along the following lines which is designed to meet the situation?

If we can get everyone concerned to agree that COMPO almost single-handedly won the recent tax battle, wouldn't it follow that as a matter of justice that a minute fraction of the resultant saving be passed along to COMPO to breathe new life into such a worthwhile organization?

Since tax cuts amounted to a whopping 20 per cent of the gross in most cases, and a hefty 10 percent when admissions go above the 50 cents mark, shouldn't it be one percent of the gross as "insurance," if nothing else, for the next battle which is sure to come? (They would still be 9½ percent or 19½ percent ahead of the time before COMPO fought the tax campaign).

And if the exhibitors could be induced to contribute this amount, then surely the distributors/producers would match that dollar-for-dollar, as they have contributed in the

Collections for COMPO on such a basis would be relatively simple. At the time of settlement on each engagement with the exchange, the exhibitors could add one-half of one percent of the gross to his film payment check. The distributor would then add an equal amount from his own treasury, turning over to COMPO the total of one percent of the gross on each participating engagement.

On flat rental pictures a sliding scale could be settled upon, possibly on the basis of the total cost of the flat feature.

This is just one way the money might be collected on a fair and equitable basis—providing sufficient support can be given to make such a plan cover the vast majority of the theatres and distributors. Putting across such a deal would require one helluva strong selling job! Which brings us back to the purpose of such a suggested public relations program as I have outlined.—CURTIS MEES, Roxy Theatre, Atlanta, Ga.

#### On CinemaScope

TO THE EDITOR:

To Spyros Skouras: My personal belief is that every picture should be made in CinemaScope to combat TV competition. The elimination of the various screen sizes that look insignificant by comparison is essential.

Jealousy on the part of some producers is the root of all evil and for the sake of

#### BEST REWARD

To the Editor:

Glad to receive the news of my winning the Quigley Grand Award for Best Overseas Campaign in The HERALD Managers Round Table competition for 1953. I am most happy for it is the best reward I ever hoped to receive.—JACK PLUNKETT, Director of Publicity for Films Paramount, Paris, France.

the entire motion picture industry every producer should get on the CinemaScope band wagon. Any improvement such as the VistaVision photography should be added to CinemaScope for a better definition of focus.

I doubt that anything in the near future can surpass CinemaScope. However, if novelty is needed occasionally, 3-D would serve that purpose providing viewers were reduced to five cents so that no price change would be necessary at the box office and run on one projector to eliminate any possible out of sync.

For this generation, all good stories of the past with a little modification and CinemaScope can be remade with the new look that would appear different than the movies we knew. As some patrons have said, "an outdoor scene in CinemaScope is worth the price of admission." Comment like the above speaks for itself for the benefit of the theatre.

Every picture should be 90 minutes or longer and we must stop giving the public indigestion from over-seeing, like overeating, that double features are causing. Good surrounding shorts or live theatre TV that were nationally advertised should round out a complete two or two-and-one-half hour show. Providing Eidophor was within the reach of the average theatre, this too would be the next step to combat TV competition. Orchestra CinemaScope preludes should be eliminated as the average movie-goer wants more movement in the movies.

Last but not least, the surface hasn't even been scratched by the sound technicians of Hollywood. The potential effects that could be had on our auditorium speakers are terrific. Where is their ingenuity gone? I find keeping the sound soft as possible makes it easier to control the hoodlums and noise-makers as the patrons themselves will help you control that class. Softness is more soothing entertainment too unless a scene justifies loudness.

I trust the above is a partial answer to our problem as an exhibitor sees it.—C. V. MARTINA, Albion, New York.

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May 29, 1954

ARBITRATION comes front and center at meeting in New York Page 12

INDUSTRY springs to arms to combat tax on tickets in New York Page 16

EXHIBITORS pitch into distributor practices from two areas Page 20

HIGH court refuses a rehearing in Denver trust action Page 20

YATES invites TOA board to discuss product problem Page 22

FEE TV partial answer to UHF problem, Raibourn tells group Page 22

DOCTOR, winner of Quigley Award, is honored in Toronto Page 24

CINEMASCOPE installations increase sharply in British theatres Page 24

PARAMOUNT demonstrates VistaVision process in Canada Page 24

SPYROS SKOURAS honored at luncheon for industry UJA campaign Page 26

20TH-FOX to release full length feature on Royal world tour Page 26

MAKELIM reports total of 262 theatres signed for his product Page 27

ALLIED ARTISTS shows increase in net profit for 39-week period Page 29

THE WINNERS CIRCLE—the box score on the box office leaders Page 30

PARAMOUNT announces release of six films in Canada shortly Page 30

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BREWER challenges Walsh for the presidency of the IATSE Page 35

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ALLIED ARTISTS is getting the artists. It informed the industry this week it had signed John Huston as producer, director, and writer; that it is negotiating with Billy Wilder for similar work; and that it also is talking with director William Wyler. Allied Artists said Mr. Huston's first will be Kipling's "The Man Who Would Be King." Steve Broidy, president, said: "The changing condition of the business made it especially advantageous that our company make a major move. The public is buying outstanding pictures such as made by these three distinguished artists who represent the kind of boxoffice manpower sought by every major company in our industry. Allied Artists will be in a strategic position to capitalize on the current market."

- ▶ Joseph Tushinsky, co-inventor of the Tushinsky lens, added a new fillip Tuesday. In Hollywood, he demonstrated an all-purpose anamorphic print, and a kit of modifiers for his Superscope variable anamorphic lens. The new print provides any ratio between 1:66 to 1, 2 to 1, without distortion, and without using an aperture less in height than the standard Academy frame. The lens kit modifies the prime lens into several focal lengths. Mr. Tushinsky also claimed Cinerama's three prints may be transferred by the Superscope system to one print.
- Dur British office reports comedy seems to be on the mark over there. "Genevieve" was outstanding; "Doctor in the House" is still breaking records, and in the British market at least, local studios may, it appears, once again have the money makers. The HERALD's survey last year showed four of five top money makers were British.
- The Department of Justice won't stop National Theatres from buying \$1,000,000 in Magna 'Theatre Corporation debentures. Magna plans to produce and distribute films under the Todd-AO Process, which is wide screen, and wide film plus special projectors. Its first will be "Oklahoma." The Department merely observed that National Theatres should observe conditions of the consent decree. On Friday afternoon, in New York Federal Court,

## On the Horizon

it will petition for permission to buy the debentures, and the Justice Department will not oppose. The decree stipulates National may not invest in a firm distributing film, without court permission, and without showing such investment would not restrain competition.

- ▶ It now looks almost certain as though film industry firms—along with all other industries—will be paying higher social security taxes next year. The House Ways and Means Committee has approved the administration's social security bill, which makes the maximum amount of earnings subject to social security taxes \$4,200 a year, rather than \$3,600 as at present.
- ► Chicago's censorship ordinance is constitutional, the Illinois Supreme Court ruled this week. Circuit Judge Harry Fisher last July called the ordinance invalid in deciding on the city's refusal to allow "The Miracle". The Supreme Court told Judge Fisher to consider only whether the picture is immoral.
- ► An extension of the June 7 deadline for National Theatres to complete its divestiture under the 20th Century-Fox consent decree is almost certain to be granted by the Justice Department.

- Exhibitors not only will be receiv-ing 20th-Fox's "The Robe" after June 19 with single-track optical and magnetic sound, from July on they also will be able to choose from four types of trailers available for each CinemaScope picture. These are in: CinemaScope, with four-track magnetic sound, stressing high fidelity and directional values; 2-D, with optical sound, but selling Cinema-Scope and stereophonic sound; CinemaScope, with optical sound, for theatres equipped for it, or for onetrack magnetic sound; and 2-D, with optical or single-track magnetic sound, which can be used to demonstrate the theatre's magnetic sound which may be compared with optical sound.
- ▶ It's 20,000 dates for "High Noon," United Artists announced this week, This makes it one of the "big" pictures of all time.
- Television producers, please note: A housewife in a small Illinois town reports that her two and a half-year-old son thinks television is just fine. His favorite programs, however, are not "Kukla, Fran and Ollie" or "Space Patrol." His very favorite programs come through the round window of the automatic home washer, before which he sits with rapt attention.

#### LOOKING AHEAD

As of Feb. 14, 1931

Excerpt from an editorial by Martin Quigley in The HERALD of February 14, 1931:

"There is only one fixed, stable certainty about the motion picture industry, and that is that it will be different. . . . Sometimes the changes are so rapid that the superficial manifestations look disorderly. The consequence is that a great deal which tends to be greeted as revolution is merely evolution. . . .

"Now in the offing, and temporarily on ice perhaps, are color, the wide screen and television."

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3180; Cable address, "Quigpubco, New York", Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo, J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Birdey; Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaranson, Production Editor; Floyd E. Stone, Photo Editor, Editor; Leo J. Stone, Photo Editor, Charles S. Aaranson, Production Editor; Floyder, Production Manager, Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone Hollywood 7-2146; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigles Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.





A BREAK IN THE CONVENTION; a luncheon scene during the Paramount Canadian sales convention in Toronto. Around the table, Dr. Charles Daily, studio technician; A. W. Schwalberg, sales chief; Adolph Zukor, board chairman; John J. Fitzgibbons, Famous Players Canadian president; Gordon Lightstone, Canadian manager; Reuben Bolstad, FPC vice-president; Loren Ryder, studio technical head; and Robert J. Rubin, assistant to Paramount president Barney Balaban.

AND, OF COURSE, VISTA-VISION. The new Paramount medium was shown for the first time in a "foreign" area, at the Imperial Theatre. Above, exhibitor guests Robert and Sam Feingold, Ralph Dole, Richard Main, and Donald Kiendell.

## This week in pictures



WASHINGTON'S VARIETY CLUB tendered its compliments, at dinner, the other night, to 20th Fox's new eastern sales manager, Glenn Norris. Above, at the affair: Harley Davidson, Independent Buying and Booking of Virginia; Al Lichtman, 20th Fox distribution director; Mr. Norris; and John Murphy, Loew's.



AND, IN DETROIT, Thomas Duane, center, who has become Paramount's Detroit manager, is seen with some of the group who gave him a welcome luncheon. The men are Alden Smith, Mutual Circuit president; Robert Burmele, General Theatres; Milton Herman, Cohen Circuit general manager; and Carl Burmele, General Theatres president.



JOHN WAYNE AND JUNE ALLYSON, left, who've been voted by readers of the "Woman's Home Companion" top movie stars of the year, receive the magazine's Family Movie Award from Jack Kimball, its West Coast representative. The scene at left is in footage shot by newsreels of Universal, Paramount, and Warner-Pathe.



A MOMENT OF DRAMA in a long and exciting story of passengers in flight. In Warner's epic "The High and The Mighty," copilot John Wayne explains their plight to his companions, who shortly begin to reveal private tensions and secrets. The picture opened in San Francisco and Hollywood Thursday evening. It is in CinemaScope and Warner-Color and is reviewed in this issue, Product Digest, Page 9.

TOP BRASS turned out at the Warner studio to entertain A. E. Harmel, chief of the Schlesinger theatre interests of South Africa. In array are Milton Sperling, Steve Trilling, Mr. Harmel, Jack L. Warner, executive head of production; Mort Blumenstock, advertising and publicity chief; and Bill Orr. Bill Orr.



HAROLD DAVIS, a di-rector of Dublin Cine-mas, which operates four houses in the Irish capital, and of National capital, and or National Film Distributors, sell-ing independent pic-tures, paid The HER-ALD a visit in New York. He is on a business trip.



PRODUCER Leonard Gold-

PRODUCER Leonard Gold-stein came to New York last week to discuss with United Artists executives his ten coming films. Here he is, standing, below, right, with president Ar-thur B. Krim. His brother, Robert, is seated, left, with board chairman Robert

chairman

Robert

board c Benjamin.

IN NEW YORK, Universal executive vice-president Alfred E. Daff president Alfred E. Daff had as visitors some international film indus-try executives. At the right are Latin Ameri-can supervisor Al Lowe, Dario Vasquez, manag-ing director of Cine Colombia; Universal's foreian manager Amerforeign manager Amer-ico Aboaf; Louis Elliman, managing director of Odeon of Ireland; Mr. Daff, Eric A. Patter-son, president of the Swedish Motion Picture Exhibitors Association; and U-I assistant foreign manager Ben Cohn.



## Arbitration— Front and Center



AL LICHTMAN stresses his contention rentals are not to be included in arbitration. Ralph Hetzel watches him.

The arbitration ball, kicked around sporadically ever since the system operated under the Consent Decree of 1940 ended almost ten years ago, was put back into play with vigor and resolution this week. Representatives of distribution and of all segments of organized exhibition with the notable exception of Allied, met Monday at the Hotel Astor, New York, to try to evolve a workable plan.

Scheduled for only one day in the invitation issued a month ago by Eric Johnston, president of the Motion Picture Association, the conference was under way less than an hour when it became apparent that it would last at least three days. By midweek only broad general principles were in view.

#### Drafting Committee Is Selected for Adjustment

The meeting adjourned late Wednesday afternoon after a drafting committee had been appointed to try to adjust differences between what exhibitors want included in the plan and what distributors are willing to give. The committee includes Herman Levy, Leo Brecher, Max Cohen and S. H. Fabian for exhibition; and Adolph Schimel, A. Montague, A. W. Schwalberg and Al Lichtman for distribution. Charles Feldman is an alternate for the distributors.

The exhibitor members of the committee are to poll members of exhibitor organizations to determine what disputes exhibitors think should be arbitrable. These are to be sifted and submitted to the full committee in "not longer than 60 days."

After preliminary skirmishing, and after starting from the draft of a plan drawn up



AUSTIN KEOUGH, speaking from the distributors point of view, buttresses Mr. Lichtman's argument.

two years ago, the conferees by Tuesday afternoon had reached agreement on one point and had split on another. They were:

¶ Agreed that a provision in the plan of two years ago that each major distributor should be limited to two prereleases a year should be dropped but that pre-release runs should be subject to all the conditions, provisions and terms of any arbitration plan, including those covering runs and clearances.

¶ Split on a firm contention, agreed upon by the exhibitor representatives among themselves, that "any matter affecting the orderly distribution of motion pictures, except the amount of money the exhibitor shall pay for film, shall be arbitrable"

On this point distribution, represented by Al Lichtman, chairman of the distributors committee, just as firmly held to the point that "distributors cannot now agree to arbitrate matters not now known to them and not agreed upon at this conference."

Exhibitor agreement on their stand came Monday after a brief disagreement among them during which Harry Arthur, representing the Southern California Theatre Owners, made a bid for including film rentals also. This brought a brief discussion of the terms of Mr. Johnston's invitation, which Mr. Arthur charged was broad enough to cover his point.

Agreement was reached in caucus, however, and the exhibitors' stand was announced by Herman Levy, general counsel for Theatre Owners of America. In addition to the broad terms indicated it speci-



All photos by The Herald CHARLES FELDMAN of Universal is another distributors' representative who spoke forthrightly for his group.

fied: "This shall include but not be restricted to clearances, runs, conditioning (forcing), contract violations, print shortages, competitive bidding and pre-release pictures."

Mitchell Wolfson, a member of the TOA arbitration committee, also proposed that availability of prints be included as an arbitrable matter. He said there "have been many complaints" from exhibitors charging failure to receive prints at the time specified in their contracts and he maintained that such exhibitors should have some channel of relief available.

Claude Ezell, representing the International Drive-In Theatres Association, proposed that any final system of arbitration also contain provisions covering fair trade practices and "some means of controlling" houses which regularly play "morally objectionable pictures."

The distributors' opening position, enunciated Monday by Mr. Lichtman, was that they were "prepared to discuss each and every specific item, considered by any party to the conference as pertaining to the distribution of films, except rental terms.

"In addition," the prepared statement

"In addition," the prepared statement said, "they (the distributors) are willing that the arbitration agreement reached here should specify that other matters not now specifically agreed upon may be added to the matters subject to arbitration at any time during the operation of the arbitration system when proposed by any party to the arbitration agreement and which has the approval of all the other parties."

"They cannot now agree to arbitrate matters not now known to them and not agreed upon at this conference. They take this



THE NOTE-TAKERS are Paramount's A. W. Schwalberg, and Warners' Howard Levinson and Benjamin Kalmenson.



THE MEN FROM SOUTHERN CALIFORNIA: Al Hanson; Harry C. Arthur, Jr., who said he understood all subjects, including rentals, were to be discussed; and James H. Arthur.

position because the exhibitors have the right to invoke arbitration but no such right is given to distributors.

"Moreover, effective arbitration administration requires that with respect to each matter agreed upon to be arbitrated, principles will be incorporated into the arbitration agreement to guide the arbitrators in reaching a decision. If the agreement is to include the arbitration of matters not now known or determined, obviously it is impossible to lay down principles for the arbitration of such matters."

#### Urge Submission to Local Arbitration Unit

Announcement that the distributors would not depart from this position came Tuesday after the exhibitor side agreed that distribution should enjoy the same appeals privileges as exhibition. This was contained in a proposal that a complaint by a theatre owner on a matter not specifically covered in the arbitration plan should be submitted to an arbitration tribunal functioning at the local level, with the exhibitor having the right to go to a national appeal body.

In presenting the tribunal idea to the conference, Max Cohen of New York had suggested that subjects outside the limits of

the arbitration plan on which complaints are brought by exhibitors should be arbitrable if they are complaints which have "validity."

Countering, Mr. Lichtman proposed the creation of a "continuing committee to which would be referred any matter not now thought to be arbitrable. The committee, after considering the matter, would pass it on to all parties to the arbitration agreement for a decision on whether the item ought to be included in the arbitration system."

Interpretation of Mr. Johnston's invitation to the conference was the subject of bitter argument. Mr. Arthur said it was an invitation to "a fresh endeavor to a simple, inexpensive method of arbitration of disputes."

Austin Keough, general counsel for Paramount Pictures, took issue with him and offered his own interpretation which was to the effect that the distributors were leaving the door open on many matters but that there had always been agreement on their fixed position that film rentals themselves were not and could not be aribtrable.

Mr. Arthur stressed that a "start from scratch" method of setting up arbitration boards should be adopted and later on insisted, "Unless a system of self-regulation (of trade practices) is forthcoming from these meetings, the SCTOA will ask for aid from outside the industry." Mr. Levy dissociated TOA from this stand.

Ralph Hetzel, MPAA vice-president, was named permanent chairman of the conference at the opening session Monday and Mr. Levy was appointed secretary.

Among those in attendance at the opening session were: Herman Levy, Mitchell Wolfson, Si Fabian, of TOA; A. W. Schwalberg, E. K. (Ted) O'Shea, Austin Keough, Sid Blumenstock, Hugh Owen, Monroe Goodman, Jerry Pickman, Paramount; Lichtman William Gehring, 20th-Fox; Morey Goldstein, Allied Artists; International Drive-ins Sidney Lust and Claude Ezell; Julius Sanders, Max Cohen, Ray Rhone, Abe Leff, ITOA; Leo Brecher of MMPTA; Charles Boasberg, Leon Bamberger, RKO; Eric Johnston, Ralph Hetzel, Sidney Schreiber, MPAA; Robert Perkins, Howard Levinson and Ben Kalmenson, Warner Brothers; Harry C. Arthur, Jr., Al Hanson and James H. Arthur, SCTOA; Abe Montague and Irving Moross, Columbia; Ben Melkiner, M-G-M; Bernard Kranze from United Artists; and Charles Feldman of Universal.

MITCHELL WOLFSON, TOA, urged adoption of a seven point plan. He also noted complaints about late prints, among matters he felt needing attention.



HERMAN LEVY, also of the TOA, reads the results of an exhibitor conference reconciling points of view. "Any matter except money, should be arbitrable."



SIDNEY LUST, standing below, with Claude Ezell, has his say. Mr. Ezell argued for coverage of fair trade practices and houses playing immoral films.



You'll thank

20. FUEY

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See your 20th Century-Fox Branch Manager Now!



20th Century-Fox's Production in

TECHNICOLOR . . . In the wonder of 4-TRACK, HIGH-FIDELITY STEREOPHONIC SOUND

ELL - VICTOR MANUEL MENDOZA - Produced CHARLES BRACKETT Directed HENRY HATHAWAY Screen FRANK FENTON

From a Story by FRED FREIBERGER and WILLIAM TUNBERG

## TRADE SPRINGS TO ARMS TO FIGHT NEW YORK TAX

#### Exhibitors Unite as Mayor Makes Screen Fall Guy for Financial Woes

The eyes of the industry were focused on New York City this week, where a proposed five per cent tax on motion picture admissions hung ominously. Moving with quick efficiency, exhibitors mobilized to persuade Mayor Wagner against the measure. Meanwhile, throughout the nation showmen were awaiting developments, knowing that passage of the tax in New York could set the pattern for an outbreak of similar taxes in other cities.

Following a meeting of exhibitors with Mayor Wagner Monday indications were that the industry would be given time to present its case at a public hearing.

Tuesday the Board of Estimate approved the tax. It was announced the public hearing would be held Tuesday, June 1. City Hall expectations were that the bill would go through the City Council the same day and the tax would be ready for collection by June 15.

At his Tuesday press conference the Mayor declared the amusement tax, which would tax everything from merry-go-rounds to legitimate theatres, except racing, wrestling and boxing, would bring in \$17,500,000 a year.

A special committee of exhibitors and union representatives was appointed last weekend to lead the fight against the measure. The committee was named at an emergency meeting at which Harry Brandt and Emanuel Frisch were co-chairmen.

#### Top Executives Comprise Emergency Committee

The emergency committee that met with the Mayor Monday, giving facts and figures to prove the tax more ruinous than helpful, were Nicholas M. Schenck, Mr. Brandt, Mr. Frisch, J. R. Vogel, Sol A. Schwartz, Leonard Goldenson, Robert Coyne, Jerome Chaiken, Samuel Rosen, Herman Gelber, Tom Murtha and John McDowell.

At a meeting at the Rivoli theatre Wednesday morning a simultaneous "blackout" of over 600 theatre marquees was decided for Monday evening at 9 P.M. The theatres would be asked to remain closed until 1 P.M. Tuesday. Tuesday morning some 10,000 industry employees and friends were scheduled to march to City Hall in a protest rally.

Exhibitor feeling on the proposed five per cent city tax on admissions was epitomized by Mr. Brandt, president of the Independent Theatre Owners Association. He said: "This attempt to pick out the motion picture theatres for a special discriminatory

#### EMERGENCY COMMITTEE DIGS IN FOR FIGHT

The special industry emergency committee girded itself for an all-out battle against the proposed five per cent admission tax in New York this week and prepared for the public hearings next Tuesday. Early this week it was ready to present the industry case in a series of newspaper ads, trailers, newsreels, meetings and other activities.

tax at this time is a shocking thing . . . instead of tapping a new source of tax revenue, the city will destroy one of New York's most important local industries. We are fighting for our lives."

Said Mr. Frisch, president of the Metropolitan Motion Picture Theatre Association: "We have always willingly carried our share of the city's burdens. To pick out our theatres for a discriminatory tax merely means that City Hall will put out of business many more struggling theatres."

Mr. Chaiken, representing Local 54, porters and cleaners union, speaking for thousands of theatre workers, pointed out that the proposed tax bill would bring about the loss of jobs and prevent the workers from progressing salary-wise.

#### Legitimate Theatres Also Join Protest

Legitimate theatres, through the League of New York Theatres, also joined in the opposition. The League said the tax would be "oppression on an industry that is unfortunately in a weakened position, but which nevertheless is the biggest single attraction to bring visitors to New York City with the resultant benefits to hotels, restaurants, department stores and the like.

Among the arguments against the tax presented to the mayor by committee spokesmen were:

■ The estimate that the five per cent tax would produce \$16,000,000 is erroneous so far as motion picture theatres are concerned. Based on actual box office figures, the tax would produce not more than \$4,000,000 from films and probably only \$3,000,000 if attendance is harmed as much as anticipated.

¶ A list of 144 theatres closed in the Metropolitan area since 1950 was presented. The loss of jobs by theatre workers, the adverse effect on neighboring real estate and stores was underscored.

¶ The motion picture industry was one of two industries which the U. S. Government found most in need of tax relief. Government statisticians convinced the President, the Congress, the Treasury Department that the movies must have tax relief from the 20 per cent levy. The movies were given consideration beyond any other industry. Now, New York City Hall is closing its eyes to the distress of one of the city's most important industries.

¶ This threatened tax blow comes just at a time when the struggling theatres are still working their way out of their troubles due to TV competition and the Federal tax. The recent reduction of the Federal tax has not yet had a chance to lead the distressed theatres out of the woods. It will take a long time to wipe out past losses. The city tax will close many theatres hanging on by a thread, it is indicated by the industry leaders.

¶ New York is the hub of the film business. The national home offices and film exchanges, employing thousands, are located here. These will be affected, as well as the theatres.

¶ The New York City theatres comprise one of the largest tax-paying groups in the city; they already pay all general taxes, plus a number of special taxes and licenses aimed at this business.

¶ It has always been the policy of the film groups never to oppose any general tax which applies to all businesses and citizens. They do oppose bitterly being singled out for a discriminatory tax which will drive away their customers.

Thousands of wires reached the mayor, many of them from film-goers who resent being super-taxed on films. Within hours after the tax storm broke, a surprise in view of previous assurances that no such tax would be considered, committees were at work.

Oscar A. Doob, chairman of the executive committee of the Metropolitan Motion Picture Theatres Association, said the field, "has never been so aroused." He announced that Albert Sindlinger, noted market analyst whose research was instrumental in the recent reduction of the Federal admission tax, has been recruited to compile statistics to determine just what revenues could be paid by a five per cent city tax. Mr. Sindlinger also will study the profit situation here to determine the number of local theatres currently losing money.

#### Paramount Gets "Desire"

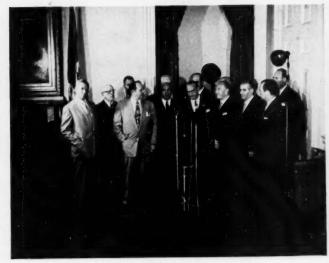
Paramount has acquired the film rights to "Desire Under the Elms," one of the great plays of Eugene O'Neill. Don Hartman, production head, has assigned H. L. Davis, Pulitzer Prize-winning novelist to write the screen treatment of the O'Neill drama.



THE MAYOR GREETS Emanuel Frisch, a committee leader.



THE MEETING OVER, Nicholas M. Schenck manages a smile.



THE COMMITTEE TELLS THE PUBLIC, through the newsreels.



THE COMMITTEE poses with the Mayor, for the newspapers.



TELLING THE REPORTERS: Robert Coyne, right, is spokesman.



AND IT TELLS FELLOW EXHIBITORS, at an emergency meeting.

## DEAN JERRY MARTIN JERRY



LIVING II UP

## PARAMOUNT'S JULY FIREWORKS!

It's headed to beat every Martin & Lewis gross to date—because it's their first show based on a smash musical straight from the Broadway stage. A barrage of big production, blazing color, hit songs, gags and fun fired by your top boxoffice stars teamed with scintillating Janet Leigh and sizzle-lating Sheree. North.

#### SONGS

That's What I Like Champagne and Wedding Cake • Money Burns A Hole In My Pocket Ev'ry Street's A Boulevard In Old New York • You Are The Bravest • How Do You Speak To An Angel • You're Gonna Dance With Me Baby.

Co-starring

## JANET LEIGH Edward Arnold

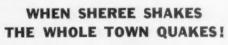
FRED CLARK-SHEREE NORTH

PAUL JONES · NORMAN TAUROG

IACK ROSE & MELVILLE SHAVELSON

From the Musical Comedy HAZEL FLAGG

Book by Ben Hecht • Music by Jule Styne • Lyrics by Bob Hilliard Based on a Story by James Street



Anatomically speaking, boys, the gal's atomic. Stand back while she dances because she hits with a high voltage shock. First time on the screen—for the sensational personality who stopped the show in "Hazel Flagg" and made it the outstanding sell-out it was!

## EXHIBITORS PITCH INTO DISTRIBUTION PRACTICES

#### Cole Hits Tax Split; SCTO Also Threatens Move to Government Authority

While the prickly question of film rentals was agitating the arbitration conference in New York this week, the same problem was the source of a renewal of the old threat to "call the cops" from exhibitors in two other sections of the country.

¶ Fresh from the Federal tax victory, Col. H. A. Cole, chairman of the board of Allied Theatre Owners of Texas, blasted distributors for "siphoning off" any relief inherent to exhibitors in the tax reduction. He threatened that a request for an "official investigation" would be made to the Ways and Means Committee of the House of Representatives.

In an invitation to "all exhibitors... to unite... for our mutual protection and benefit," the Southern California Theatre Owners Association declared, "should the arbitrary method of operation of both producers and distributors... fail to change materially we shall advocate and strive for some form of governmental regulation for the motion picture industry."

Col. Cole summed up his threat in the following words:

"After conferences with many exhibitors and after viewing the fact that numerous unsuccessful attempts have been made by exhibitor organizations to persuade those who control, toward a more sane and businesslike attitude, the conclusion seems inevitable that these same 18,000 theatres, which carried through the campaign on tax relief, will be forced to go back to Congress with the request that an official investigation be made. . . ."

This investigation would be to determine "whether or not the refund by the Government to the motion picture industry has been confiscated inequitably, if not illegally, by the one branch of our industry which needed it least, contrary to the express intent of Congress."

The Colonel's statement admitted that this would be a drastic step and one which he approached "with reluctance."

At the recent National Allied board meeting in Minneapolis, Ben Marcus, Allied president, expressed a similar view, charging the distributors were getting an unfair share of the tax cut.

Referring to the two-year tax campaign, Col. Cole said:

"During the course of hearings before

Congressional committees we had warning from a number of Congressmen that relief, supposedly granted to theatres, would be siphoned off and the producer-distributors would receive practically all the benefit. We tried to soften this viewpoint, calling attention to the fact that the industry was suffering and that both exhibition and distribution would benefit in usual proportions from any relief.

"I am greatly disturbed by authentic reports received from all parts of the country that the pessimistic predictions . . . have come to pass. . . . With the shortage of pictures of box office value, selling terms have become more and more onerous, and it appears that the relief accorded theatres is due to shrink more and more and shortly disappear."

The SCTOA invitation listed the organization's "aims and purposes" and said, "If you believe these . . . to be right and worthwhile we cordially invite you to join us in an action campaign during 1954 to achieve these ends for the betterment of the entire industry."

The aims and purposes were:

1. We are unalterably opposed to advanced admission prices and to special priced productions." The statement charged that these were devices to increase film rental. It further urged a return to "popular prices" by all theatres.

••• 2... Film rentals are excessive and exorbitant and we are making every effort to achieve their reduction to a more fair and equitable figure.

We believe that more film productions should be made and released annually by the major film companies than they are presently scheduling.

4 Exhibitors shall have freedom of choice in the selection of Cinema-Scope and stereophonic sound equipment, or any other new equipment which may be developed." The statement pointed out that in the case of CinemaScope this already had been accomplished.

5. We believe the independent exhibitor is the backbone of the industry and that every effort must be exerted to assure that his needs are given serious consideration.

G. We believe the (Production) Code is entirely adequate in its present form but we submit that its administration is being handled badly. We believe that, properly interpreted and administered by a committee composed of producers, exhibitors and representatives of several selected lay groups, the Code can reflect considerable credit on the motion picture industry and can contribute to increased grosses."

The seventh and final item was the attack on "the arbitrary method of operation" on the part of distributors and the threat to ask for governmental regulation. The statement said, "We realize full well that this is not ideal for our industry and for our freedom of operation . . . but we believe it will be more beneficial than the evils of the present system. . . ."

## Court Denies Denver Case Rehearing

WASHINGTON: The Supreme Court Monday refused to overturn a lower court decision upholding an anti-trust action brought against major distributors by Cinema Amusements, Inc., owner of the Broadway theatre in Denver.

In so doing, the high Court turned down a bid by distributors for a ruling that the consent decrees in the Paramount case should not be admitted as evidence in private anti-trust suits against them.

Cinema's suit charged a conspiracy to deprive it of first-run films, and a District Court awarded it \$300,000 damages. This decision was upheld by the Tenth Circuit Court of Appeals, and Loew's, Twentieth Century-Fox and RKO appealed to the Supreme Court.

The Supreme Court Monday, however, said it would not take the appeal, in effect upholding the lower court decision.

In their appeal, Loew's and Fox had argued that the District Court and Circuit Court had been wrong in permitting use of the Paramount consent decrees in the Denver case. They said a Supreme Court ruling that the Paramount decrees were not admissible as evidence in private anti-trust suits would bring an end to many "untenable" exhibitor suits now pending in lower courts.

However, Cinema Amusements answered that the evidence it had produced was sufficient to sustain a verdict against the distributors even without reference to the Paramount decree.

The Justices gave no reason for their decision not to grant the appeal, merely noting their decision in a long list of orders handed down. The decision not to hear the Denver case clears the Supreme Court docket for the time being of all film cases.

#### Wolfson Gets TV Award

On behalf of WTVJ, Miami, which has been named "the television station in the U. S. which did the most for public safety," Mitchell Wolfson, co-owner of Wometco Theatres and president of the station, was presented with the Alfred Sloan Award last week by General Motors Corp.







"Pictures with that Universal Appeal"

## YATES INVITES TOA BOARD TO TALK PRODUCT PROBLEM

HOLLYWOOD: While independent producers take to the road to solidify their preproduction plans in meetings with exhibitors, some studio heads see a golden opportunity in the forthcoming meeting here, June 17-19, of the governing board of Theatre Owners of America to accomplish even more.

Another "open invitation" to TOA board members to help resolve one of the industry's most controversial questions—the need for more pictures produced at lower budgets has come, this time from Herbert J. Yates, president of Republic.

"I'd like the visiting exhibitors to take time out from their busy Hollywood schedule, and come out here to our studios," Mr. Yates said. "All we'd want with Walter Reade, Jr., president of the TOA, and his board is one big meeting. It should be serious minded in nature. We feel that a lot of good for all concerned can be accomplished."

He pointed out that such a discussion, if it were to mean anything, would have to be "open minded." Mr. Yates hopes to be able to show the exhibitors how his studio is blueprinting a production schedule that should result in the kind of films that would make the exhibitors reasonably sure of their

box office potential, played in any situation in the country.

"Mr. Reade pointed out recently," said Mr. Yates, "that there's a lot of misunderstanding between production and exhibition. Impartially enough, the TOA head made it seem as if his brother exhibitor stood in the wrong on that issue." Mr. Yates went on to recall that it was Mr. Reade who said that it was the exhibitor who failed to channel enough important information to the producers, and because of that, perhaps, the studios were allegedly not giving the exhibitors what they wanted and needed.

"We're in a position, now that the TOA group will be in Hollywood, to be able to give them all the vital information they need and want. It would help all of us," he said.

Mr. Yates said he is in hopes of getting the right kind of answers to the following questions: What films make for bigger What can Republic do to help the theatre-owner picturewise? How can the studio help in the matter of extended runs? What can the exhibitor suggest in the way of using the kind of stories that make for greater profit? Mr. Yates pointed out that profits for the exhibitor, in the final analysis, should mean "profits for everyone else in the film business."

#### Attack U.S. Contempt Right in Schine Case

BUFFALO: The right of the Government to institute civil contempt proceedings in cases where it has suffered no direct loss came under attack in Federal Court here this week as a hearing on motions involving Schine Chain Theatres, Inc., its officers and affiliated corporations began before District Court Judge John Knight. The Schine chain, its officers, J. Meyer Schine, John A. May and Louis W. Schine; three other individuals and eight other corporations have been named by the Department of Justice in civil and criminal contempt show cause orders charging them with alleged failure to comply with the 1949 anti-trust consent decree issued by Judge Knight. The decree ordered the Schine chain to divest itself of 39 theatres and to make available to competing theatres first run films.

#### Jersey Exhibitors See Comparative Lens Showing

New Jersey Allied's "comparative" demonstration of anamorphic lenses at the Mayfair theatre, Hillside, N. J., this week was "revealing" and "informative," according to exhibitors who attended. Approximately 70 theatre men saw four different makes of lenses, using clips from Warners "The Command" as the guide. Expressions of opinion

following the showings pointed to a need for similar demonstrations in all parts of the country, inasmuch as both the demonstration and the question-and-answer forum which followed gave the exhibitors an opportunity to have many of the confusing technical issues clarified.

#### Virginia Theatre Unit To Discuss Problems

RICHMOND: Plans for the Virginia Motion Picture Theatre Association convention to be held at the Chamberlin Hotel, Old Point Comfort, Va., June 8-10 were announced this week by Syd Gates, Norfolk, and Roy Richardson, Suffolk, chairmen of the convention.

Speakers for the three-day session are George Murphy, Robert Coyne, special counsel for COMPO, Ben Marcus, president, Allied States Association; Rube Shor, chairman Allied drive-in committee who will conduct a special drive-in session: Mike Simons, director of customer relations for MGM, and Hal Makelim, who will present his plans for making 12 features per year under Allied sponsorship. Principal discussions concerning the Virginia exhibitors only will be a projected group insurance plan, and the increased rates in Virginia Electric Power Company's contract which are threatening to hit some theatres very

## Fee TV Seen Answer to **UHF** Crisis

CHICAGO: The present economic problems now under investigation in Washington in the hearings to determine what can be done regarding the failure of ultra high frequency stations would be best solved by color and pay-as-vou-see television, Paul Raibourn, Paramount Pictures vice-president, declared here last Friday. He spoke to the Television Council of Chicago at a luncheon.

Mr. Raibourn, a director of the Chicago TV Council, outlined 12 proposals which were being discussed in the industry and in Washington as a solution to the UHF

problem.

Some of these proposals were: remission of the 10 per cent manufacturers' excise tax; additional UHF channels; subsidies for UHF operators; arbitrary inclusion of UHF tuning in color sets; relocation of FM band; stations to bid for all programs.

"A logical way both of developing television to greater possibilities and of furnishing income in which UHF stations would be bound to share" is pay television operation of stations, Mr. Raibourn pointed out. He then discussed the proposal for standards in

He defined the methods of payment used, thus: Phonevision-pay after seeing; Telemeter-pay as you see; Skiatron-pay before you see; noted that Phonevision and Skiatron have been experimenting with other methods; and said Telemeter had a strong patent position on variable instantaneous pricing, cash operation with coding, recording accounting and program identity information, barker sound for selling programs, credit storage, and a simple cash collection system.

Mr. Raibourn also noted the Federal Communications Commission May 6 commented on a House Interstate Commerce Committee bill to declare operators of broadcasts sent into homes for fees, common carriers. It said its opinion was pay television was a broadcast service, not a common carrier, and not subject to rate regulation. He commented that 28,000,000 sets multiplied by a low goal of ten dollars as a fee, is \$280,000,-000, and added: "The possibilities of reward available are worth the effort."

Approve New National Writers' Organization

HOLLYWOOD: The Screen Writers Guild membership last week voted unanimous approval of a reorganization plan which will bring Eastern and Western writing groups together in an organization to be called American Writers Guild. The unit, which will take six months to formulate completely, will consist of two groups, Eastern and Western, the former comprising radio and television writers, and the Western including radio, television and motion picture script writers.

Not NEXT MONTH or NEXT SUMMER...but RIGHT NOW!

# ARTISTS has the

BOOKED INTO HOLLYWOOD'S FAMED SHOWCASE, THE EGYPTIAN THEATRE, FOLLOWING THE PREMIERE ENGAGEMENT OF "EXECUTIVE SUITE

## YING IT HOT!

2011110 11 11011
LOS ANGELESEGYPTIAN
and LOEW'S STATE
BOSTONPARAMOUNT
and FENWAY
DETROIT BROADWAY CAPITOL
HOUSTON MAJESTIC
MINNEAPOLISSTATE
MILWAUKEETOWNE
BUFFALO CENTURY
MEMPHIS
KANSAS CITYMISSOURI
SEATTLECOLISEUM
OMAHAOMAHA
PROVIDENCESTRAND
DES MOINES PARAMOUNT
INDIANAPOLIS CIRCLE
FORT WORTH PALACE
BRIDGEPORT WARNER
and MERRITT
PORTLANDPARAMOUNT
CHARLOTTE IMPERIAL
GALVESTONSTATE
LOUISVILLE MARY ANDERSON
ST. PAULRIVIERA
HARRISBURGCOLONIAL
SALT LAKE GEM, HYLAND D.I.
and REDWOOD D.I.
EL PASO ELLENAY
RICHMONDCOLONIAL
LINCOLNVARSITY

SPECTACULAR CONOR TECHNICOLOR

"Fast moving melodrama...packed with selling angles!"

2155"

says THE EXHIBITOR

AN ALLIED ARTISTS PICTURE starring

ING HAYDEN • COLEEN GRAY

KEITH LARSEN . TOM TULLY . JIMMY WAKELY with Tudor Owen . Lee Van Cleef

PRODUCED BY HAYES GOETZ DIRECTED BY LOSINY SCHANNEY SCREENPLAY BY DON MARTIN

### DOCTOR, WINNER OF QUIGLEY AWARD, HONORED IN TORONTO

TORONTO: Charles Doctor, manager of the Capitol theatre, Vancouver, and Quigley Award winner, was honored at a luncheon held by Famous Players Canadian Corp. here for about 50 persons. Also present was Mrs. Doctor.

Mr. Doctor was described by Rube Bolstad, vice-president, as an "individualist" who learned his lessons in showmanship well under the guidance of the late Larry Bearg.

The Quigley Award is the "Oscar" of showmanship, said Mr. Bolstad, just as the Pulitzer Prize is to the field of literary arts, and the Oscar statuette to the making of motion pictures.

"Not only has Charlie Doctor brought honor to himself through the winning of the prize, but he has also brought honor to the company and the motion picture industry," Mr. Bolstad said. "We need that kind of showmanship, showmanship which will teach the younger fellows coming up."

In introducing Mr. Doctor to the assembled representatives of every branch of the industry, and the press, Robert Eves, western supervisor, said the way he handles his theatre is a "real treat." He said there was a feeling "of hospitality in the theatre from the moment you reached the box office." Mr. Doctor said he couldn't say anything without giving credit where credit was due, to men like Mr. Bolstad and Mr. Fitzgibbons. "I don't know of any business that has as much of a family feeling as is found in Famous Players," he said.

Peter Meyers, president of the Canadian Motion Picture Distributors' Association, said it was "showmanship which will meet

the competition of TV."

### Canada Sees VistaVision

TORONTO: Paramount unveiled Vista-Vision for the Canadian industry at the Imperial here, flagship of Famous Players Canadian Corp., Adolph Zukor, chairman of the Paramount's board of directors, was present in place of Barney Balaban, president, who was unable to come.

Mr. Zukor read an address prepared for delivery by Mr Balaban. Gordon Lightstone, Canadian general manager of Paramount, introduced Mr. Zukor as "the youngest old man in the industry." In the talk, it was stressed that VistaVision's merits were in its simplicity, flexibility and economy.

It was pointed out by Mr. Balaban that it was "statesmanlike leadership" of John J. Fitzgibbons, president of Famous Players, which had brought many friends to the Canadian motion picture industry. He said, "We are proud of John Fitzgibbons"

"We are proud of John Fitzgibbons."

The showing of the film was introduced by Loren Ryder, research director, and Dr. Charles Daily of the Paramount studios. The unveiling of Paramount's new technique coincided with the first day of a Canadian Paramount sales convention.

#### British Circuits Equip For Perspecta Sound

Arthur M. Loew, president of Loew's International Corporation, announced on Wednesday that the A.B.C. circuit of England had agreed to equip its theatres with Perspecta Stereophonic Sound. Installation will proceed immediately to permit the showing of Perspecta stereophonic sound prints of "Knights of the Round Table," "Rose Marie," "The Student Prince" and "Rhapsody."

#### French Trade to Hear Perspecta Sound June 1

The first demonstration for the French trade and press of Perspecta streophonic sound has been scheduled for the Rex theatre, Paris, June 1, according to MGM's Continental European headquarters in Paris. It will be followed by additional demonstrations in all French key cities. Demonstrations are also being scheduled for the near future in capital cities of all European countries, to introduce to exhibitors, producers, equipment manufacturers and dealers the single, optical track stereophonic sound system which has been adopted by MGM, Paramount Pictures and Warner Brothers.

### Denver Trust Action Is Settled Out of Court

DENVER: A \$300,000 triple damage suit against Wolfberg Theatres and United Artists, filed by L. K. Lee, head of Kar-Vu Theatres, Inc., has been settled out of court for what was said to be a "fair-sized amount." Mr. Lee had alleged violation of anti-trust laws, claiming he was not able to obtain the same terms for second run United Artists films that were enjoyed by Wolfberg Theatres. Wolfberg operates five drive-ins in Denver, with Mr. Lee operating one at the time the suit was filed. He has now opened a second drive-in here, and operates two at Colorado Springs and one at Greeley, all in Colorado.

#### Theatre for Levittown

PHILADELPHIA: Melvin J. Fox, president of Fox Theatres, Inc., announces the opening May 30 of the Town theatre, a 1,200-seat house in Levittown. The Town, designed by architect David Supowitz, will be the first new theatre built in the Delaware Valley area since 1950.

## CinemaScope Increasing In Britain

by PETER BURNUP

LONDON: The sharp upturn in the installation of CinemaScope equipment in British houses continues following the lifting of the stereophonic sound requirement. Spyros Skouras, president of 20th Century-Fox, here again this week, resumed talks with John Davis of the J. Arthur Rank organization, with respect to CinemaScope equipping of Rank houses.

Contracts have been signed for installations in 18 of Sidney L. Bernstein's Granada theatres. Sir Alexander King, key exhibitor in Scotland, announces that 14 of his larger theatres will be equipped. "CinemaScope will make its debut in my houses with 'Flight of the White Heron'," says Sir Alexander.

The Army Kinema Corporation, an increasingly important factor in the booking position here, will put CinemaScope into 13 of its bigger houses attached to military camps. It plans an opening of "The Robe" at one of the larger camps July 19.

Paramount's Loren Ryder, here for the pending VistaVision demonstration, has left for the Continent finalising arrangements for demonstrations in various European centres. There will be four demonstrations; in London, Paris, Frankfurt and Rome. The first will be that in London in June.

Sam Eckman, Jr., managing director of MGM here, has summoned all the company's branch managers and salesmen to London for a Perspecta conference. "These are the most important motion picture days for many, many years and with the vast and important developments made in both stereophonic sound and CinemaScope and panoramic screens, it is imperative that our full sales organisation gets the earliest opportunity of hearing and seeing the developments and then of discussing them," said Mr. Eckman.

The Trade Benevolent Fund, in whose aid the annual Royal Film Performance will be held at Metro's Empire theatre November 15, announces that nominations of feature films submitted for the performance will close September 10. The Fund's selection committee will start its viewing of the nominated films September 13.

#### Percentage Suits Filed

PHILADELPHIA: Six percentage actions were filed here last week in the Pennsylvania state courts. The actions by Paramount, Loew's, Twentieth Century-Fox, Warner Bros., Universal and Columbia named George Resnick and William Fishman as defendants. The theatres involved are the Vogue, Cayuga and Grant in Philadelphia.

#### AIMS AND PURPOSES OF SCTOA

#### Invitation to All Exhibitors to Unite With Us

#### For Our Mutual Protection and Benefit

AIMS AND PURPOSES SCTOA

The Board of Directors of the Southern California Theatre Owners Association has adopted a PLAN OF AIMS AND PURPOSES toward which we shall exert our every effort during this current year. Each principle is dedicated to the welfare of the independent exhibitor and to the better entertainment of his audiences. Many among us in the Association are chain-operated theatre owners and exhibitors, but it is our considered opinion that the small-theatre exhibitor is the backbone of our entire motion picture industry and as such, that it is he whose needs and desires must be heard and acted upon.

EXHIBITORS ASKED TO JOIN FOR UNITED ACTION

If, in your opinion, you believe these AIMS AND PURPOSES to be right and worthwhile, we cordially invite you to join with us in an Action Campaign during 1954 to achieve these ends for the betterment of our entire motion picture industry.

SCTOA OPPOSES ADVANCED FEATURES

1. We are unalterably opposed to advanced admission-prices, and to special-priced motion picture productions. In our opinion, advancepriced films serve but one major purpose, i. e., to increase film rental to theatres. We further believe that a revision to "popular prices" by all theatres, will tend to bring back to our theatres many millions of those regular movie patrons who now cannot afford the luxury of advancedprices, regardless of the excellence of a film production.

PRESENT FILM TERMS ARE TOO

2. We are committed to the proposition that film rentals are excessive and exhorbitant, and we are making every effort to achieve their reduction to a more fair and equitable figure.

PRODUCT SHORTAGE HURTS THE ENTIRE INDUSTRY

3. We believe that more film productions should be made and released annually by the major film companies than they are presently scheduling. The gradual lessening of films produced yearly by the major studios has had a devastating effect upon both large and small exhibitors, who must have a steady and unstinted supply of product for their screens, and who, without this supply, are forced to fall back upon re-issues and unworthy product made available through other sources, a practice which has contributed greatly to a downward trend in box office figures nationally.

EQUIPMENT X CHOICE RIGHT OF EVERY EXHIBITOR

+ Fait Accompli

4. We are committed to the principle that exhibitors shall have freedom of choice in the selection of CINEMASCOPE and stereophonic sound equipment, or any other new equipment which may be developed, installing that equipment, or not, as he sees fit. We believe it should not be obligatory for him to install such equipment in order to feature a specific film production.

INDUSTRY MUST HEED NEED OF EXHIRS

5. We believe the independent exhibitor is the backbone of the motion picture industry and that every effort must be exerted to assure that his needs are given serious consideration and acted upon favorably wherever possible.

PRESENT O. K. BUT BETTER ISTRATION

NEW CODE NEEDED

6. We believe the Code for the motion picture industry is entirely adequate in its present formbut we submit that its administration is being handled badly. We believe that, properly interpreted and administered by a Committee composed of producers, exhibitors and representatives of several selected Lay groups, the Code can reflect considerable credit to the motion picture industry, and can contribute as well to increased grosses. We further believe that, with proper administration, and a possible designation of categories of motion picture productions, American producers can avail themselves of every film-production possibility without sacrifice of quality or reality, and without need for resorting to cheapness, and that these same producers can better compete with the growing influx of foreign film productions aimed at an "adult" market.

RULE MUST GOV'T. AID TO BE CALLED ON TO END PRESENT CHAOS CURRENT EVILS WRECK INDUSTRY

ARBITRARY

7. Finally, we favor an immediate change in the arbitrary method of operation of both producers and distributors. We resolve that should their method of operation fail to change materially we shall advocate and strive for some form of governmental regulation for the motion picture industry. We realize full well that this is not ideal for our industry and for our freedom of operation in all its phases, but we believe it will be more beneficial than the evils of the present system, i.e., regulation by producers and distributors to the detriment of all exhibitors in the United States.

#### Southern California Theatre Owners Association

## UJA Screen Drive Fox to Have **Honors Skouras**



At the Skouras presentation, left to right: Adolph Schimel; Spyros Skouras receiving award from S. H. Fabian; Barney Balaban and Sam Rosen.

Motion picture and amusement industry leaders last Thursday pledged \$418,920 in support of the 1954 campaign of the United Jewish Appeal of Greater New York at a Hotel Pierre luncheon, as Spyros P. Skouras, 20th Century-Fox president, received a silver-coated Israeli Bible for his activities in the field of humanitarianism.

Simon H. Fabian, president of Stanley Warner Corporation, and a member of the UJA's motion picture and amusement division's steering committee, praised Mr. Skouras "as one of the industry's most prominent figures-a man who has played a key role in making motion pictures an integral part of American culture, and a humanitarian who is always concerned with the welfare of his fellow-man regardless of their religion, race, creed or place of national origin."

In accepting the Bible from Mr. Fabian, Mr. Skouras said he was of the opinion that "no man deserves special recognition for helping others less fortunate than himself. Humanitarianism efforts do not require a reward for feeding one's family or educating one's children."

Main speaker at the luncheon was Reuven Dafni, Israel Consul in New York and director of the Israel Office of Information. Adolph O. Schimel, vice-president, secretary and general counsel of Universal Pictures, chairman of the drive, presided.

The major financial objective of the UJA's 1954 campaign is to raise the metropolitan area's share of the goal of \$119,921,-150 set by the nationwide UJA.

Seated on the dais with the guest of honor were Henry Bernstein, Sam Rinzler, Robert Benjamin, Ned E. Depinet, Fred Schwartz, Mr. Dafni, Major Albert Warner, Mr. Fabian, Mr. Schimel, Barney Balaban, Sam Rosen, Herman Robbins, Jack Cohn, William J. German, Leopold Friedman, Sol A. Schwartz, William Klein and Rabbi Bernard Burstein.

#### Eastman Net Earnings In Quarter \$12,297,275

Consolidated net earnings of Eastman Kodak Company for the first quarter of 1954 were \$12,297,275, an increase of 24 per cent from \$9,916,028 in the first quarter of 1953, it was announced last week by Thomas J. Hargrave, chairman, and Albert K. Chapman, president, following a meeting of the company directors. The main reason for the increase in net earnings was removal of the excess profits tax, it was said.

The quarterly earnings are equal to 70 cents a share on 17,401,210 common shares outstanding. This compares with 59 cents a share in the first quarter of 1953 on 16,555,254 shares then outstanding.

The directors declared the regular quarterly dividend of six per cent (\$1.50) on the preferred stock and a dividend of 45 cents a share on common. Both are payable July 1 to share owners of record June 4.

Two new directors were elected to fill unexpired terms. They are Gwilym A. Price, president of Westinghouse Electric Corporation, and Donald McMaster, Kodak vice-president and general manager. All officers of the company were reelected, it was announced.

## Feature on Royal Tour

The Royal Tour of Queen Elizabeth and Philip," the story of the recently-completed journey through the British Commonwealth by England's Queen and her consort, has been made into a full-length motion picture by 20th Century-Fox in CinemaScope and Eastman Color and will be released in the United States later this year, the company has announced

The film, portions of which were previewed to great acclaim from British film critics recently, will present on the broad CinemaScope canvas the colorful events and ceremonies which highlighted the Royal couple's 45,000-mile around-the-world tour.

Photographed by British Movietone with full stereophonic sound, the production, subtitled "The Flight of the White Heron," commences with the arrival of the Queen at Fiji and Tonga. From the Friendly Islands, the CinemaScope camera follows the tour through New Zealand, Sydney, Canberra, Melbourne, Adelaide, Brisbane and Perth. Spyros P. Skouras, president of 20th Century-Fox, who left for London last Thursday, is seeing final footage of the tour showing the return to England through the Mediterranean via Gibraltar.

#### Double Features Demanded By Public, says COMPO Ad

Double-features, where they are custom-ary, mean better business at the boxoffice, says the 14th of the series of COMPO advertisements to be published in "Editor & Publisher" on Saturday, May 22. Headed "Those Doggone Double-features!" the advertisement points out that many persons within and without the industry do not like them but that theatres, which had tried experimentally to eliminate them, experienced a sharp falling off in gross and were compelled to restore them. "In areas where double-features never got started the theatres get along very well without them," the ad says. "Offhand, we'd say that about 65 per cent of the country is now double-feature territory.'

#### Corporation Fox Bill Moves Ahead in Senate

WASHINGTON: The Senate Finance Committee tentatively approved a provision in the House-passed technical tax bill to make large corporations pay part of their income taxes in the same year the money is earned. At present, corporations pay their taxes on one year's income in the following year. The House bill made the pay-as-yougo provision apply to firms with an anticipated tax bill of \$50,000 or more. The Finance Committee said the provision should apply only to firms expecting to pay \$100,000 or more in income taxes.





Photos by the Herald

## MAKELIM SIGNS 262 THEATRES

Independent producer Hal Makelim came to New York last week and made a hit. He enlisted, he said, 262 theatres, with guaranteed rentals of \$43,500.

Mr. Makelim has been traveling these days, with a somewhat revolutionary production plan, sponsored by National Allied as a move against the product shortage. He will make pictures if exhibitors will guarantee him rental money now. Reception of the plan so far is said to be enthusiastic. Scheduled meetings to explain the plan and garner contracts have been held in Philadelphia, Minneapolis and Cleveland.

Last week, as noted in the pictures here, he was with New York and New Jersey exhibitors, invited by the New Jersey Allied unit to a luncheon-discussion at the Hotel Astor.

#### Exceeded Hopes

The number of theatres and the sum mentioned mean he exceeded his "quota" hopes in the area. Tuesday, Mr. Makelim, accompanied by his sales manager, Sam Nathanson, was in Boston. John Wolfberg and Wilbur Snaper, circuit owners and leaders in Allied units, were there to help him. Wednesday, he was to be in Baltimore; Thursday, in Indianapolis; and Friday in New Orleans.

And, next week, there will be more cities, the definite itinerary to be disclosed at this week's end,

Mr. Makelim outlined to the New York meeting and to the others, a comparatively crowded schedule of 12 pictures, which, he said, would be handled by his own representatives in each area. They would be affiliated independent distributors, in his words.

He said the New York meeting was most enthusiastic. It was exceptional for including representatives not only of Allied but also of the Theatre Owners of America and every major circuit in the area.

In Columbus, Ohio, last week, some 50 exhibitors at a special meeting were reported to have decided they favor Mr. Makelim's plan because they "have everything to gain and nothing to lose."

At the Boston meeting Tuesday it was reported that a large percent of exhibitors present signed contracts for the projected THE MAN WHO WILL MAKE THE PICTURES outlines his story properties, and pleads for backing. At the left, producer Hal Makelim, with his sales manager, Sam Nathanson. Above, some of the listeners, Lou Baurer, Sid Stern, Harry Lowenstein, F. Rubado.

pictures or indicated that they would sign them by the end of the week. Buyers and bookers representing more than 500 theatres in the area attended the meeting at Hotel Bradford sponsored by Independent Exhibitors, Inc., of New England,

Introducing Mr. Makelim, Nathan Yamins, chairman of the meeting, said, "The shortage of product is acute and with higher film rentals and increased percentage films something must be done about it. Mr. Makelim's plan seems to be the answer to the situation."



ABOVE: Morris Spewak, John Fioraventi, Matthew Polan, Samule Einhorn, Peter Adams, Jack Unger, and George Gold.

BELOW: Harry Sheer, Lucian Feldman, Daniel J. Sheer, Harold Klein, Lou Wolf, Herbert Hahn, Al Sicignano, and Fred Schwertz.



## Hollywood S

by WILLIAM R. WEAVER

Hollywood Editor

ROBERT BASSLER'S 30 years in this thing the trade calls an industry when it's going big, and an art when it flops, span its best times



Robert Bassler

thinks the present is neither of these, but the future could well turn out to be the former. So, for the first time in those 30 assorted years, he's backing himself, and that future, with his own money.

and its worst. He

His first independently produced picture, which United Artists is to distribute, is entitled

"Suddenly," and its principal figure, a would-be assassin of the President of the United States, is played by the Frank Sinatra of "From Here to Eternity" and the Oscar parade. It's being timed for release next September or October, and its producer is confident the motion picture theatres of the country and their customers will still be there to see it. He thinks a business that could survive a 1929 and a 1932 has to work imagination overtime to howl up a fear of a 1954.

The Bassler career has been of a kind to warrant credence in his concept of the motion picture's future as it moves forward now into a phase of its development in which, more than at any other time, there is unanimity concerning the place and importance of the story in screen product. This tardy but happily total agreement on the point that neither size nor shape nor color nor sound of picture can salvage a production that lacks a good story is very old news indeed to a man whose formative years in his profession were devoted strictly to the story side, but it makes the tomorrows strictly to his liking

#### Entered Film Business From College in 1924

Mr. Bassler entered this business back in 1924 when, aged 21 and fresh out of George Washington University, he joined Paramount's research department in New York. spending two years in that quiet but rewarding activity before coming to Paramount's Hollywood studio where, as a cutter, he had important hand in the making of such silent successes as Pola Negri's, Gloria Swanson's, many another's.

In 1929, with films taking to talking, he went back to the New York pole of the Paramount axis to edit (actually, the term "cutter" gave way to "editor" around this time) some of the company's oral offerings, and then, as if to let the now-talking pictures get used to vocality, he stepped away from films for a spell of desk work on "Reader's Digest" (where the cutting is even deeper than Hollywood's was at its deepest) and later on a whirl at literary agenting.

Back in films again, as assistant story editor at the original Fox studio, he survived the switch-over to 20th Century-Fox and emerged as European story editor, stationed in London, a three-year stint from which he returned to the studio here and, in 1942, to producer status and to the production of the musical, "My Gal Sal," a mighty satisfying first-try by all standards, including grosses.

#### "Snake Pit" Notable Among His Big Productions

Picture followed picture, after that, with "The Snake Pit" possibly the most memorable of the lot, in terms of discussion and distinction, but perhaps not so memorable, in terms of mass appreciation and wholesome human appeal as "Thunderhead-Son of Flicka," "Smoky" and others of his gentler works. Or, on the opposite hand, such melodramatic thunderheads as "The Lodger," for instance, which still bothers light-sleeping lodging-housekeepers to this day the world around.

In comedy, musical, melodrama or whathave-you, the Bassler imprint has been plainly discernible on all his product (save perhaps in the odd instance of "Beneath the 12-Mile Reef," where he seemed to have tied two short stories end-to-end to make one long one) for the excellent reason that a Bassler picture proceeds from a structurally correct script derived from a properly proportioned story and designed directly for a theatre screen.

In the production phase of his career, 1942 on. Mr. Bassler has learned a great many things other than story values, styles, techniques and requirements, but they have been things that change-screen shapes, color systems, personality equations, topical fads, market demands, budgetary means and methods-and now that he is his own employer and employee in the lively field of independent production he will learn others. But the basic Bassler asset, unchanging now and always, is his command of the story factor. It was never more needed than now.



The production arm started four new undertakings during the week, and ended shooting on six, bringing the over-all shooting level to 22.

William H. Pine and William C. Thomas confirmed their recent intent to budgeted films from \$1,000,000 upward, by starting "Run for Cover," in VistaVision and color by Technicolor, with James Cagney in the top role, and with Nick Ray, sought-after young director in that spot. Viveca Lindfors, John Derek, Jean Hersholt, Grant Withers, Jack Lambert, Ernest Borgnine, Irving Bacon, are in the cast.

Producer Sol C. Siegel launched "There's No Business Like Show Business" for 20th Century-Fox, in CinemaScope and color. It's to be a top project, and it has Ethel Merman, Donald O'Connor, Marilyn Monroe, Dan Dailey, Johnny Ray and Mitzi Gaynor under Walter Lang's direction.

"Thunder Pass," a production by the William F. Broidy corporation for Lippert Pictures release, went into work with Robert A. Nunes as producer and Frank McDonald directing. Dane Clark, Andy Devine, Dorothy Patrick, Nestor Paiva are cast.

Sam Katzman turned cameras on "The Moon Men," a Johnny Weismuller item for Columbia with Jean Byron, Helene Stanton, Bill Henry directed by Charles Gould.

#### THIS WEEK IN PRODUCTION:

STARTED (4)

COLUMBIA Moon Men

LIPPERT Thunder Pass Run for Cover (Vista-Vision; Technicolor)

20TH-FOX

PARAMOUNT

There's No Business Like Show Business (Cine-maScope; color)

#### COMPLETED (6)

COLUMBIA

Violent Men (Technicolor) ough Company (CinemaScope; Technicolor) Long Gray Line (CinemaScope; Technicolor)

Three for the Show (CinemaScope; Tech-nicolor)

Shadow Valley (Technicolor) So This Is Paris (Technicolor)

PARAMOUNT

color)

nicolor)

Strategic Air Command (VistaVision; Techni-

Conqueror (Cinema-Scope; Technicolor) 20,000 Leagues Under

the Sea (Disney; CinemaScope; Tech-

#### SHOOTING (22)

Jungle Gents

COLUMBIA

Joseph and His Brethren (CinemaScope; Technicolor)

INDEPENDENT

Crashout (Palo Alto) Return of Columbus (Paal-Real)
Long John Silver
(Kaufman; CinemaScope; Technicolor)

Jupiter's Darling (CinemaScope; East-

man color)

(Eastman color) Deep in My Heart

(Technicolor)

(Technicolor)

Last Time I Saw Paris

(Technicolor) Athena (Technicolor)

Glass Slipper

Green Fire

U.A.

Shield for Murder (Schenck-Koch) Vera Cruz (Hecht-Lancaster; SuperScope: Technicolor

U-I

Destry (Technicolor)

WARNER

Dragnet (WarnerColor) Helen of Troy (CinemaScope; WarnerColor) Land of the Pharoahs (CinemaScope: WarnerColor)

### AA Not for 39 Weeks Shows Rise

The gross income for the 39-week period ended March 27, 1954, of Allied Artists Pictures Corporation and its subsidiaries amounted to \$8,290,681, Steve Broidy, president, announced. This compared with \$7,-147,360 for the same period of the previous year. The net profit before Federal income taxes amounted to \$585,289 for the 39-week period ended March 27, 1954, compared with \$585,127 for the corresponding period of the previous year.

In this 39-week period (which covers the first nine months of the company's current fiscal year) a reserve was set up for Federal income taxes of \$304,000 whereas this reserve for the corresponding period of the previous year, adjusted on the basis of the pro-rata amount for the full fiscal year, amounted to only \$269,000. After providing for this income tax reserve, the net profit in this 1954 period amounted to \$281,289 as compared with \$316,127 for the corresponding period in the previous year.

Mr. Broidy pointed out that very little of the earnings accruing from the Walter Wanger production "Riot in Cell Block 11" were reflected in this 39-week report. This picture had its world premiere at the Mayfair Theatre, New York, February 18th and went into national release March 1st. From all indications this picture will be one of the highest grossing films for the company.

Mr. Broidy expressed high hopes for the recently completed CinemaScope production "The Adventures of Hajji Baba," which is the first picture produced by Allied Artists under its parnership agreement with 20th Century-Fox Film Corporation. The second picture under this arrangement with 20th Century-Fox will be "The Black Prince," also a CinemaScope production, which is scheduled to go before the cameras in England in July.

#### Pola-Lite Single Strip Shown in New Orleans

The new Pola-Lite single strip 3-D attachment was demonstrated May 19 at the Lakeview theatre, New Orleans. Attending were representatives of all major circuits in the area, most of the booking agencies, many of the theatre supply dealers. Universal's "Creature from the Black Lagoon" was screened. Film Inspection Service, distributor for the device in the New Orleans territory, announced that three units were ordered after the demonstration, bringing the total in the area to seven.

#### William LaPortes Dies

William LaPortes, 59, manager of the Boyd, Chester, Pa., died May 21. He helped found the Main Line Amusement Co. in Philadelphia and later was a division manager for the Stanley Theatre Co. of

America.



WITH THE GREATEST LOVE . ANNA . SENSUALITA . 3 GIRLS FROM ROME . YOUNG CARUSO . little world of DON CAMILLO . BEHIND CLOSED SHUTTERS

#### CONTACT YOUR NEAREST I.F.E. RELEASING CORP. DISTRICT OFFICE 1255 SO. WABASH AVE. 115 WALTON ST., N.W. 1907 SO. VERMONT AVE. CHICAGO, ILL. ATLANTA, GA. LOS ANGELES, CALIF.

CHICAGO, ILL.

2108 PAYNE AVENUE CLEVELAND, OHIO

NEW YORK 36, N. Y.

310 S. HARWOOD ST. DALLAS, TEXAS

246 STUART ST. BOSTON, MASS.

### Paramount Sets 6 Films For Canada

TORONTO: In a departure from policy of announcing the releasing schedule for the entire year for Canada, Paramount Pictures has announced the release of five major pictures between September and the end of December. The announcement was made by Gordon Lightstone, Canadian general manager, at the annual sales meeting May 20-22.

In addition to the five pictures, the company will release Irving Berlin's "White Christmas" as a special. The five are: "Rear Window," Technicolor, an Alfred Hitchcock production with James Stewart and Grace Kelly; "Sabrina," produced by Billy Wilder, starring Humphrey Bogart, Audrey Hepburn; "The Bridges of Toko-Ri," Technicolor, a Perlberg-Seaton production, with William Holden, Grace Kelly and Fredric March; "Ulysses," Technicolor, Kirk Douglas, Silvana Mangano; "Mambo," Silvana Mangano, Shelley Winters and Vittorio Gassman. The latter two were filmed in Italy.

Among those on hand for the meeting were Adolph Zukor, Paramount Pictures chairman of the board; A. W. Schwalberg, president of Paramount Film Distributing Corp.; Loren Ryder, technical research head of the studio; Dr. Charles Daily of the studio engineering department; Oscar A. Morgan, general sales manager in charge of short subjects and News; John J. Fitzgibbons, president of Famous Players Canadian Corp.; Sam Fine, president of B & F Theatres.

#### Bidding Shifts Hawaii First Run Situation

HONOLULU: As a result of competitive bidding involving 11 Paramount pictures, the second-run Royal circuit here has been awarded first run on Paramount's "Elephant Walk," "Casanova's Big Night," "Here Come the Girls," "Botany Bay," "Forever Female," "Money From Home," "Red Garters," "The Naked Jungle," "Alaska Seas," "Jivaro" and "Cease Fire."

These pictures, according to Paramount, will play day-and-date first run in Honolulu at the King theatre, downtown, and at the Queens theatre in the heavily populated Kaimuki residential district, with moveover at the Palace. All top pictures will have a minumum of two weeks day-and-date at the King and Queens with one week following at the Palace.

Consolidated Amusement Co. here for many years has played all companies' product first run, with the exception of Republic's. "Knock on Wood" and "About Mrs. Leslie" are the next Paramount pictures to be offered for first run in Honolulu. They will be offered for bidding to both Consolidated and Royal.

## THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending May 22 were:

- Albany: Executive Suite (MGM), Beachhead (UA), The Robe (20th-Fox), Last Holiday (Stratford).
- Atlanta: Gone With the Wind (MGM, reissue), River of No Return (20th-Fox) 2nd week, French Line (RKO) 3rd week.
- Baltimore: EXECUTIVE SUITE (MGM), 3rd week, JULIUS CAESAR (MGM) 2nd week.
- Boston: EXECUTIVE SUITE (MGM),
  PLAYGIRL (U-I) and PROJECT M7 (U-I)
  double bill, THE CARNIVAL STORY
  (RKO).
- Buffalo: Southwest Passage (UA), The Man Between (UA), Highway Dragnet (AA), Executive Suite (MGM) 3rd week.
- Chicago: RIVER OF NO RETURN (20th-Fox), PINOCCHIO (Disney-RKO), reissue), ELEPHANT WALK (Para.).
- Cincinnati: ROB ROY (Disney-RKO) and TEXAS BADMAN (AA) double bill.
- Cleveland: RIVER OF NO RETURN (20th-Fox).
- Denver: RIVER OF NO RETURN (20th-Fox), SHE COULDN'T SAY NO (RKO).
- Detroit: EXECUTIVE SUITE (MGM) 3rd week, THE MOON IS BLUE (UA).
- Hartford: Johnny Guitar (Rep.), Flame and the Flesh (MGM), French Line (RKO), Carnival Story (RKO).
- Indianapolis: YANKEE PASHA (U-I), IT SHOULD HAPPEN TO YOU (Col.).
- Kansas City: PRINCE VALIANT (20th-FOX), FRENCH LINE (RKO) 3rd week, RIOT IN CELL BLOCK 11 (AA) and PARIS PLAYBOYS (AA) double bill.

- Memphis: RIVER OF NO RETURN (20th-Fox).
- Miami: EXECUTIVE SUITE (MGM) 6th week, JOHNNY GUITAR (Rep.) 2nd week.
- Milwaukee: Carnival Story (RKO) holdover, French Line (RKO) 5th week.
- Minneapolis: RHAPSODY (MGM), WE WANT A CHILD (Lippert).
- New Orleans: PRINCE VALIANT (20th-Fox), RIVER OF NO RETURN (20th-Fox) 2nd week, FRENCH LINE (RKO) holdover, The Yellow Tomahawk (UA).
- Oklahoma City: OUTLAW TERRITORY (Realart).
- Philadelphia: Indiscretion of An American Wife (Col.) 2nd week, Elephant Walk (Para.) 3rd week.
- Pittsburgh: RIVER OF NO RETURN (20th-Fox) 2nd week.
- Portland, Ore.: PRISONER OF WAR (MGM), CARNIVAL STORY (RKO), RIVER OF NO RETURN (20th-Fox), 2nd week, EXECUTIVE SUITE (MGM) 3rd
- Providence: ELEPHANT WALK (Para.)
  2nd week, JULIUS CAESAR (MGM),
  RIVER OF NO RETURN (20th-Fox).
- Toronto: HANS CHRISTIAN ANDERSEN, (RKO).
- Vancouver: Rose Marie (MGM).
- Washington: RIVER OF NO RETURN (20th-Fox) 2nd week, EXECUTIVE SUITE (MGM) 3rd week, ELEPHANT WALK (Para.) 3rd week, FRENCH LINE (RKO), KNOCK ON WOOD (Para.) 5th week, ROB ROY (Disney-RKO).

#### Salt Lake Exhibitor Wins Jury Trust Case

SALT LAKE CITY: A jury in the Federal District Court here Monday recommended that Village Theatre, Inc., operator of the Villa Theatre in Salt Lake, be awarded \$20,000 damages, and that the treble award provision also be exercised in the suit of the plaintiffs against Paramount Pictures and Intermountain Theatres, Inc.

Village Theatre, a subsidiary of Joseph L. Lawrence Theatres of Salt Lake, claimed Paramount Pictures would not sell it exclusive first-run product or day and date with downtown theatres or moveovers. The complaint also claimed that Intermountain Theatres, Inc., a subsidiary of Paramount Theatres, had conspired with Paramount Pictures to prevent the Villa from obtaining first-run films.

The Villa is a four-year-old de luxe theatre. Village theatre sought \$120,000 treble damages.

"Obsession" Premiere Set For Cleveland July 15

"Magnificent Obsession," Universal-International's production based on the novel by Lloyd C. Douglas, and starring Jane Wyman, Rock Hudson and Barbara Rush, will have its world premiere at the RKO Palace theatre in Cleveland July 15, Charles J. Feldman, vice-president and general sales manager of Universal, announced last week. Charles Simonelli, eastern advertising and publicity department manager, will help set the advance promotional campaign.

#### Allied Artists' New Office

Allied Artists has acquired the entire 10th floor of 1560 Broadway in New York and has moved into its new quarters. The company formerly occupied part of the sixth floor in the same building, with the international subsidiary on the seventh floor. Both companies now will be housed together.

## The National Spotlight

#### **ALBANY**

The pattern of new CinemaScope releases, announced by Jules Perlmutter for Ft. George drive-in, Lake George, with expected installation by June 15, is not one that he or other outside operators think advisable for most situations. Ft. George is unusual in that the major share of its patrons are vacationing New Yorkers—presumed to have seen the older CinemaScope. . . . The same condition prevails, and therefore the same policy will be followed, at Perlmutter's Lake theatre, Lake George Village. . . . Variety Club annual golf tournament will be held at Shaker Ridge Club June 21 inctead of June 28, as first scheduled. . . . Francis Mulderry, son of the exchange owner and grandson of Film Row's co-developer, will be graduated from Holy Cross College June 9. His father is a Manhattan College graduate. . . . Gus Lampe, former general manager of Schine-Owned WPTR, as well as entertainment director for Schine Hotels, is selling his Gloversville home preparatory to moving, with Mrs. Lampe, into an Albany apartment near that of Jack Goldberg, Metro manager.

#### **ATLANTA**

Herbert Roller, manager of the Ritz, Sanford, Fla., has been named president of the Junior Chamber of Commerce of that city. . Milton C. Moore, manager of the Lake Shore theatre, Jacksonville, Fla., was in visiting. . . George B. Odlum has resigned as manager of the Cleveland drive-in, Cleveland, Tenn., will announce his plans upon his return from New York. . . Independent Theatre's the Skyway drive-in, Chattanooga, Tenn., has opened its new plyground with several rides and merry-go-round. . . . The Roxy theatre, Old Fort, N. C., owned by Mr. and Mrs. Al Jennings, has reopened after remodeling. . . . Also opened is the Princess Cross City, Fla., after undergoing a complete renovating job. . . J. D. Bush, owner of the Slappy drive-in, Albany, Ga., was in for a talk with his booker, Howard Schuessler; Eugene Rhodes, Rhodes Sound Service, Savannah, Ga., was in with friends; also Bill Griffin, theatre owner of Cullman, Ala. . . . Eight former chief barkers of Atlanta Variety Club had a party at the club house with the following chiefs: Harry Ballance, Jack Duestric, Jr.; Paul Wilson, Charlie Durmyer, E. E. Whitaker, Fred Coleman and John Fulton.

#### BALTIMORE

Among the local exhibitors attending the Glenn Morris testimonial dinner in Washington last week were: I. M. Rappaport, Town & Hippodrome theatres; Gordon Contee and Lou Gaertner, Ritz Enterprises; Rodney Collier, Stanlay; Jack Sidney, Loew's; Leon Back and Ed Kimpel, Rome Circuit; Fred Schmuff, Durkee Circuit; George Daransoll, Crest; Irving Cantor, Hippodrome; Joe Grant, Northwood; Milton Schwaber, Bill Brizendine and Boots

Wagonheim, Schwaber Circuit. . . . Mr. and Mrs. Herb Bennin, MGM branch manager in Washington, in Baltimore enjoying a holiday. . . . H. David Thomas is the new assistant at the Little theatre. . . Gil Peacock, Times projectionist, is recuperating at home following surgery at Maryland General Hospital. . . Mrs. William Johnson, wife of Elkton drive-in manager Bill Johnson, passed away recently. . . . Richard Dizon, Hippodrome assistant, in Atlantic City for weekend. . . . Jake Flax, Republic branch manager, in town visiting accounts. . . . Sam Tabor, Republic salesman in Baltimore, complaining of an ailing leg. . . Oscar Kantor, Warner salesman, preparing for a trip to Hawaii.

#### **BOSTON**

Lawrence G. Laskey has been appointed New England regional chairman for Bonds for Israel. While Israel's Ambassador Eban was in town, Mr. Laskey accompanied him to a luncheon at the Somerset Club, where Governor Herter tendered the Ambassador a luncheon, and that evening to the Somerset Hotel for the Founders' Dinner of the Guardians of Israel. Mr. Laskey, a partner with E. M. Loew, is also head of the Boston Committee for the State of Israel Bonds. . . . The Saugus theatre, owned by Dick Rubin, was flooded during the recent heavy rains, forcing the closing for four days while renovations were made. . . . Stanley Warner Theatres' Bob Howell, manager of the Fort, Newburyport, Mass., won second place for the March managers' contest throughout the circuit. . . . Irving Saver, district manager for Alexander Film Co., played host to his salesmen at an all-day luncheon meeting held at the Warren Lobster House, Kittery, Maine. General manager Cliff E. Parker flew in to address the group. . . . Funeral services for Lewis Newman, 53, well known theatre manager in this area, were held at the Solomon Funeral Home May 20.

#### WHEN AND WHERE

June 8-10: Annual convention, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.

June 14-16: Annual spring board meeting and get-together, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wewasee, Ind.

June 17-19: Meeting of the executive committee and board of directors, Theatre Owners of America, Beverly Hills Hotel, Los Angeles.

June 27-29: Annual convention, Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Edgewater Park, Miss.

#### **BUFFALO**

Richard T. Kemper, zone manager, Dip-son Theatres, and Charles B. Taylor, UPT, attended the annual memorial service in St. Louis Church last Wednesday of Buffalo Bill Tent, Circus Saints & Sinners Club of America, Inc. . . . There was a big crowd at the first of a series of Monday luncheons in the Variety Club this week. Chief Barker Billy Keaton is trying out the experiment in the hope of making it a weekly get-together party. . . . Buffalo's own Bob Smith, star and creator of "Howdy-Doody," was in town the other day as a surprise guest at a testimonial party for his pastor, the Rev. Emil E. Mueller of Emmaus Lutheran Church, of which Bob's mother, Mrs. Emma J. Schmidt, also is a member. . . . Richard D. Walsh, Hyman Theatres, Niagara Falls, is arranging the distribution of a series of safety trailers, presented to the Buffalo police department by the Buffalo Automobile Club and which will be shown in theatres of Western New York. . . . Elmer F. Lux, head of Elmart Theatres, and Richard T. Kemper, Dipson Theatres zone manager, are chairmen of committees arranging the annual national convention of the Circus Saints & Sinners in Buffalo June 10-12. . . A City Court jury in Dunkirk has acquitted Henry K. Leworthy on a charge he was operating Bingo illegally when his game was raided May 12.

#### CINCINNATI

The 3,300-seat RKO Albee, the flagship of the local circuit, will be one of three RKO theatres in the country to have the closed circuit telecast of the heavyweight title bout June 17 between Rocky Marciano and Ezzard Charles from New York's Yankee Stadium. Admission at the Albee, as well as Keith's theatre, in Dayton, Ohio, will be \$3, including tax. The third house, the Palace, in Cleveland, Ohio, will charge \$3.50, including tax. Two out of the four first runs here are currently playing reissues, with "The Jolson Story" at the Albee, while the RKO Grand, playing a double bill, is presenting "A Girl for Joe," originally titled "No Time for Comedy," and "A Guy With a Grin." . . . Harris Dudelson, formerly branch manager for United Artists here, but until recently division manager for Lippert Pictures, now has joined the Walt Disney subsidiary, the Buena Vista organization. He will make his headquarters in Chicago in a sales capacity. . . . A new drive-in theatre, to be known as the Frontier, is soon to be opened at Sistersville, W. Va., by Arthur Schrul. H. Gillman is the new owner of the Bel-Air drive-in, at Paducah, Ky., having acquired the theatre from R. E. Renfro of Paducah.

#### CLEVELAND

Reports from the city and surrounding areas indicate a noticeable drop in theatre attendance in spite of continued cool weather. "River of No Return," being held

(Continued on following page)

a second week at the Hippodrome. . John Oliver, Paramount booker, is on vaca-tion. . . . The Marciano-Ezzard Charles fight telecast June 17 will be on both the Allen and Palace screens. Both houses have adopted a reserved seat policy with tickets selling at \$3.50, tax included. World tickets selling at \$3.50, tax included. World premiere of U-I's "Magnificent Obsession" will be held in Cleveland at the RKO Palace theatre July 15, according to announcement by Manager Max Mink of the RKO Palace. Decision to hold the premiere here was in response to thousands of requests from Clevelanders who want to honor Ross Hunter, producer of the picture, and Rock Hudson, star, who hail, respectively, from Cleveland and Elyria. . . . Mike Masandrea has notified exchanges that he is closing his Mayfield theatre May 28 for an indefinite period. . . . Horace Adams, In-dependent Theatres of Ohio president, pre-Horace Adams, Indicts that Ohio will oversubscribe its quota to Makelim Productions.

#### **COLUMBUS**

Loew's Ohio has installed auditorium speakers which will be used for the first time for the showing of "The Student Prince." . . . Revival of the Columbus tent of the Variety Club is planned. Meeting of theatre men, radio, TV and press will be held June 7 at the Virginia Hotel. It is planned to install club rooms at the Virginia. . . . 48 members of the Independent Theatre Owners of Ohio attended the meeting at the Deshler-Hilton to hear details of the Makelim plan. . . Editor Don Weaver of the "Columbus Citizen" was scheduled to present the grand prize to the winner in the "Perfect Secretary" contest on the stage at Loew's Broad on opening night of "Executive Suite." Winner will receive a cruise on the Delta Queen down the Ohio and Tennessee Rivers from Cincinnati.

#### **DES MOINES**

Lake Tilton, shipper at Warners, has resigned and will retire after many years of service on Film Row. Employees at Warners gave Lake a farewell party and presented a gift. . . . The Legion post at Waucoma has purchased the Waucoma theatre at auction for \$1,750. The Legion-naires will use the house for their club-Horace Spencer, manager of the Ritz at Chariton, has been transferred to Oelwein, where he will manager two theatres and a drive-in for the Central States Theatre Corp. Mr. Spencer succeeds Paul Scholer, who was recalled to active duty with the army. W. F. Stolfus, who had been interim manager at Oelwein, is the new manager of the Ritz in Chariton. . . Roberta Chapman has resigned at Universal to become a full time housewife. . Florence Baker is no longer at Metro. She left to await a visit from the stork. . . . Bob Newmann, NSS office manager, is vacationing in Missouri. . . . Robert Krueger. manager of the Uptown theatre in Sioux City, has been reelected executive vice-president of the Iowa-Nebraska AITO.

#### **CHICAGO**

Attorney Seymour Simon was married to Roslyn Biel of Cleveland in that city May 28. . . . The Karlov theatre has been reopened by Joseph Pasteur. . . . Elsa Aylward was appointed assistant advertising manager of Filmack Trailer Corpora-

tion. . . . Fred Mindlin has resigned as manager of the Ziegfeld and will be succeeded by Tom Dowd, formerly with the Beacon Hill in Boston. . . Cinema Lodge of B'nai B'rith had a successful two-night run of its variety and amateur show at the Eighth Street theatre. Major domo of the project was Nat Nathanson of Allied Artists. . . Peggie Castle, Shawn Smith and Dolores Donlon were here to plug the world premiere of "The Long Wait" at the Essaness Woods. All three girls appear in the picture. . . Paramount has scheduled a demonstration of VistaVision at the Chicago theatre, Wednesday, June 2. . . A surprise birthday party at the Ambassador Hotel for Mrs. John Balaban, wife of the B. & K. president, was attended by many of the city's notables and civic leaders.

#### DENVER

After receiving a "fair sized amount," L. K. Lee, president of Kar-Vu Theatres, Inc., operating the Monaco here, dropped his anti-trust suit against the Wolfberg Theatres and United Artists for \$300,000 tripled damages. Mr. Lee claimed he had been unable to get second run United Artists films for the same terms as that enjoyed by the Wolfberg interests. . . . the Windsor, I. Stanger, owner Windsor, Colo., and Cecil Willars, are building a 500-car drive-in in southwestern This will make nine drive-ins in and adjacent to Denver. Vic Love has taken on the distribution of the films of the British Information Service, which run 10 to 38 minutes, for the western por-tion of the U.S. Hall Baetz, formerly district manager here for Fox Inter-Mountain Theatres, will distribute them in Seattle. . L. J. Albertini, Wolfberg Theatres district manager, flew to California for his mother's funeral. . . . Ben Benda has resigned as manager of the Santa Fe, with no replacement as vet.

#### DETROIT

Borrowing a phrase from the theatre business. Detroit merchants threw a threeday sales event named 3-D day, Downtown Detroit Days. All major central businesses participated, including theatres. Wayne University's queen, Jean Sugrue released balloons carrying 500 complimentary tickets to United Detroit Theatres. . . . United Detroit has replaced Thane Lenz as manager of the Bloomfield in Birmingham, with Lee Fraser. Fraser, who has been doing some survey work for UDT, plans extended civic co-operation with the house. Concurrent with the showing of "Three Coins in the Fountain," at the Fox, manager Dave Idzal is looking for persons who tossed coins into the di Trevi fountain in Hopes were that Detroit Council President Miriani, who is in Rome with the Board of Commerce tour, would do so. The picture was prevued two days before opening on a sneak basis. Idzal spoke this week the American-Korea Foundation \$175,000 opening meeting. . . . Morris Katz and Ralph Ruben have filled in for ailing Phil Schare at the Film Bldg. booth.

#### **HARTFORD**

Early June openings are planned for Connecticut's newest drive-in projects, both in Groton, a suburb of New London. The units: Route 12 Drive-In, being built by

Groton Open Air Theatre, Inc., consisting of J. Lawrence Peters, president; Isadore Fishbone, vice-president; Harry Picazio, secretary; and Anthony Albino, treasurer; Bridge Drive-In, being erected by the Associated Management Corp., president of which is Edward F. O'Neil, formerly general manager of the Mrakoff Bros. Theatres in Connecticut. . . . Livio Dotter, manager of the State, Jewett City, Conn., has been promoted to manager of the \$200,000, 1,000car capacity Plainville (Conn.) Drive-In, according to an announcement by Sperie G. Perokos, general manager, Perakos Theatre Associates. William Hoddy goes to the Jewett City theatre. . . . Mrs. George E. Landers, wife of the E. M. Loew's Circuit Hartford division manager, leaves here next month to visit their son-in-law and daughter, Dr. and Mrs. Ben Vicas, in San Francisco. . . . Frank Daley has been named assistant manager at the E. M. Loew's Hartford. . . . The motion picture industry of New Haven and associated groups sponsored a stage and screen presentation at Loew's Poli for benefit of Troop Three, Handicapped Boys of New Haven. . . . Hartford visitors: Sal Adorno, Jr., Middle-town, Conn., exhibitor; Lou Brown, Loew's-Poli New England Theatres advertising department.

#### **INDIANAPOLIS**

A nine-and-a-half-pound boy was born to Indiana Allied leader Trueman Rembusch and Mrs. Rembusch May 19. It's their seventh child. . . . Boyd Sparrow, formerly manager of Loew's here and now manager of Loew's Warfield in San Francisco, is back for a visit. . . . Cinerama is negotiating with Greater Indianapolis for a lease on the Lyric. . . . Carl Niesse has installed a wide screen and stereophonic sound at the Vogue. . . . Both the Lyric and Keith's will appeal to race crowds with stage shows Sunday. in place of their second features Despite the transit strike, which has cut downtown business in general 40 per cent, "River of No Return," at the Indiana, and "The Student Prince," at Loew's, will headline a gala bill for the holiday end. . . . The State Fair Board listed Joe Cantor, Indianapolis circuit operator, among parties interested in leasing the Coliseum, formerly operated by Arthur Wirtz. . . . Martin & Lewis drew a crowd of 6,000 to the Butler Fieldhouse for their show Monday night.

#### **IACKSONVILLE**

Roy A. Benjamin, partner in National Theatre Enterprises, left for New York on a pleasure and business trip. . . Astrolite wide screens have been installed in both the Strand and Roosevelt theatres, Negro patronage houses. . . Dick Regan, Paramount salesman, was vacationing. . . Abner Camp, another Paramount salesman, became the father of a nine-pound girl May 18. . . A total of 67 Florida theatres now have CinemaScope. . . The city's first "sneak preview" of a CinemaScope coming feature film was held at the Florida theatre. . . Bob Capps, MGM salesman, was taking his annual leave. . . Lynn Goodyear became the new assistant manager of the Beacham theatre, Orlando, when Mabel R. Case resigned. . . Joe Charles moved up from the management of the

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Roxy, Orlando, to the Rialto. . . . The St. Johns, first run house, was double-billing two re-releases, "Public Enemy" and "Little Caesar," both Warner pictures.

#### KANSAS CITY

The dinner-dance for the industry, sponsored by the Motion Picture Association of Greater Kansas City, has been re-set for Monday, June 21 (the original date was June 12). The place will be the Wyandotte June 12). The place will be the Wyandotte County Lake—with games, dancing, entertainment, starting with the buffet dinner at 6 P.M.—all "western style." . . . Mrs. Mildred Blackmore, who has managed theatres in the area several years, is now buy-ing and booking for and managing the Admiral, close-in neighborhood theatre, under the ownership of Charles Johnson, who bought from Herman Lavine. Bill Blakey, who succeeds the late Eddie Mansfield as city manager for Greater Kansas City of Commonwealth Theatres, with offices at the Regent Theatre, has appointed James White, recently night manager of the Regent, to be day manager. Mrs. Bess Powers, many vears night manager of the Regent, but for the past few months manager of the Com-monwealth's Waldo, returns to the night post. . . . Harold Hume, booker for Dis-trict 2 of Fox Midwest (the Greater Kansas City district), Leon Robertson, manager, has been given also the duties of assistant to Ralph Adams in the buying of films.

#### LOS ANGELES

Sam Stiefel, who operates a buying and booking service here, was injured in a fall which sent him to the hospital with a leg injury. . . . Back in town after flying to Mexico City on business was Frank Fouce, prexy of the Fouce Theatres. . . . The Harper theatre in Fontana, which was shuttered for the past few years, has been converted into a roller rink by Jim and Ernie Harper. . . The Century theatre has been reopened by Joe Kogan, who was formerly a theatre manager for Fox West Coast. . . Ben I. Mohi, owner of the Hunley theatre in Hollywood, returned from vacationing in Manhattan. . . . Saying goodbye to his friends on the Row was Stan Lescourt, who is moving to San Francisco to take up new booking duties there. Stan was formerly associated with the Cal Pac Corp. . . . Back from a business trip to Arizona was Al Blumberg, National Screen salesman, and Ben Taylor, Favorite Films. . . . In from New York was Foster Blake, U-I western division sales manager. . . . On the Row buying and booking new product were Lloyd Katz, Las Vegas; Bill Alford, Desert Hot Springs; Ernie Harper, Fontana; Joe Markowitz, Encinitas, and Tom Muchmore, Canoga Park.

#### MIAMI

Arthur Price, exploitation exponent who was at one time associated with the Wometco Theatres, died recently in New York City, where he was connected with Allied Artists. . . Bill Duggan, manager of the Florida in West Palm Beach, was 'way down upon the Swanee River' recently when he spent part of his vacation on a fishing jaunt to the historic stream. . . . Walter Klements, manager of the Mayfair Art, had an interesting and varied art display in the theatre lounge when Lillian Leichtag had a

#### SEES THE PERSONAL TOUCH AS VITAL TO DRIVE-IN SUCCESS

ALBANY: The personal touch is all-important in the management of a drive-in. So said Alan V. Iselin, who conducts the Auto Vision in East Greenbush, across the Hudson River from Albany. Agreeing with him was Jules Perlmutter, chief barker of the local Variety Club and operator of automobile theatres at Lake George and Richmondville, N. Y. Adding a word of assent was Attorney Lewis A. Sumberg, partner of Harry Lamont in several upstate drive-ins.

Mr. Iselin expressed the belief that absence of the personal approach is the greatest handicap in circuit operation of outdoor theatres. He said, "With it many circuit drive-ins could increase business 15 to 20 per cent." Difficult indeed, he continued, is the task of landing a manager who will give the operation the individualized touch required.

"I know virtually all my patrons; know their cars, know even their license numbers; I am out to greet the folks in all kinds of weather," explained the World War II Navy officer operating the exchange district's first drive-in.

Mr. Iselin emphasized that he makes it a practice to greet patrons as they enter his drive-in. They look for him; expect to see the manager to an extent that indoor theatre customers seldom do. This is not an assignment that can be delegated to an assistant, he said.

Mr. Perlmutter affirmed Mr. Iselin's belief in the importance of the personal touch, but opined that it can be achieved, in circuit operation, by hiring a local man, well rooted and highly respected. He did so, at the Fort George drive-in, with excellent results; also in Richmondville, by engaging a man and wife.

Mr. Sumberg pointed out that Mr. Lamont had hit paydirt in at least four outdoor situations by engaging or training men for the specific spots. "The customers know and like these men," he said. "They are eminently right for the situations assigned them." Mr. Lamont supplements these operations with personal visits.

one-woman show of marines, landscapes and portraits. . . . Sonny Shepherd reported an advance sale on reservations for the theatre TV world's heavyweight championship bout June 17, with the Wometco Carib, Miami and Capitol the only Florida theatres equipped for receiving the bout.

#### **MEMPHIS**

M. A. Lightman, Jr., and Joe Keifer, Malco executives, made a business trip to Ft. Smith, Ark. . . . F. J. A. McCarthy, division manager, New York, and J. V. Frew, district manager, Atlanta, were visitors to Universal exchange in Memphis. . . . R. L. Bostick, National Theatre Supply district manager, Memphis, is in New York on business. . . . Mrs. William Hesselbein, office manager's secretary at Universal, and Mr. Hesselbein are parents of a baby daughter. . . . C. B. Clark, owner, closed his Pix theatre, Philadelphia, Miss. . . . Ira and Claude May, owners of Airway Theatre, Little Rock, have closed Airway temporarily. . . . Rowley United Theatres, Inc., have closed Victory Theatre, Benton, Ark. . . . J. C. Cox, owner, has closed Ritz theatre at Union City, Tenn. Mrs. Mildred Bomar, Wren Theatres, announces Lil Theatre, Mena, Ark., has been closed.

#### MILWAUKEE

Wisconsin Variety Club's night at the ball-game, June 7, is anticipated by the many members who have already purchased their tickets from John Mednikow or other members. Members of Wisconsin Variety and their ladies will have the opportunity to meet the National Leaguers in person along with their owner, Lou Perini, at a dinner in their honor at the Pfister Hotel, June 3. John Mednikow is program chairman for

this affair. . . . J. R. Velde, divisional manager from New York for United Artists, was in town the past week. . . . A new girl in the office at United Artists is Jeanette Lindquist, who formerly worked at the RKO office. . . The Royal theatre here, on Milwaukee's south side, is going up for auction next week. . . . Sam Miller, Rialto theatre in Gladstone, Mich., drove here from California with his wife to do his booking and buying. He now makes his home in California.

#### MINNEAPOLIS

Three new drive-ins in the territory opened this week. They are the D & R at Phillips, S. D., operated by Dale Ronning; the Triad at Ashland, Wis., operated by Frank Hahn, and the Paul Bunyon at International Falls, Minn., operated by Eugene Tacke. . . C. K. Wauttke, operator of the Lakeside drive-in at Regent, N. D., flew in to do some buying and booking. . . Ben Berger has installed CinemaScope equipment in his Fergus at Fergus Falls, Minn., and the State at St. Peter, Minn. George Johnson installed CinemaScope in his Stanley at Stanley, Wis. . . . Independent Film Service has taken over the inspection and shipping for Republic. . . . Jack Kelvie, 20th-Fox office manager, is in a fishing trip at

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Detroit Lakes, Minn. . . . Martin Lebedoff, Minneapolis exhibitor, has leased the neighborhood Capitol, St. Paul, from Minnesota Amusement Co.

#### **NEW ORLEANS**

Raymond Gremillion, Southeastern Thea-tre Equipment Co. of Louisiana sales and service representative and associate owner Twin Do Drive-In, Metaire, La., vacationed in New York, A. L. Royal, Meridian, Miss., and his assistant Hank Jackson on their round passed out streamer reminders that the Mississippi Theatre Owners Association annual convention is slated to be held at the Edgewater Gulf Hotel, Edgewater Park Miss., June 27-29. . . . George A. Pollitz, 418 North Street, Jackson, Miss., leased Mrs. Maurren Hobson's Lynne at Brandon, Miss. . . . Milton Dureau, president Masterpiece Pictures announced that they have acquired the rights to distribute Samba Pictures re-releases in this territory which includes "Tulsa," "Big Cat,"
"Mickey," "Amazing Mr. X," "Trapped,"
"Port of New York," "Man From Texas,"
"Reign of Terror," "Lost Honeymoon,"
"Down Memory Lane." . . E. V. Richards, Jr., former theatre magnate was appointed chairman of the New Orleans city trust commission by Mayor Cheps Morrison.

#### OKLAHOMA CITY

Allied of Oklahoma held a special meeting May 17 at the Biltmore Hotel, following a luncheon at which Glenn Thompson was the speaker. He gave a report of a meeting held in Kansas City, regarding the Makelim Plan, for producing pictures for Allied. Twelve pictures are planned for exhibitors over the nation. About 25 theatre owners and managers attended the meeting. Among these were Eddie Jones, Tulsa, Frank Deaton, Alva, Roy Shields, Enid, Bernard McKenna, Norman, Earl Snyder, Tulsa, Mrs. Bess Newcom, Lakeside Theater, Oklahoma City, Claude Motley, Video Theaters, Oklahoma City, Robert Busch, Uptown and Villa Theaters, Oklahoma City, Herb Boehm, Watonga, Earl Snyder Jr., Tulsa. It was reported a relief in shortage of good pictures was in sight. They discussed future meetings to be held at which time a committee will be set up to handle details of buying and booking these pictures. . . . Mr. and Mrs. Robert Busch, are planning a vacation with friends to Mexico City. Mr. Busch is manager of the Uptown and Villa Theaters. Charles Ferris, owner of the Villa and Uptown Theaters, is planning extensive remodeling of the Villa theater.

#### PHILADELPHIA

Tri-States Buying and Booking Service is now handling Jinnny Dukas' Grand, Edwardsville, Pa., and Allied Motion Picture Theatre Service here is now handling the Harvest Moon drive-in, Linden, Pa. . . . The Fastime, Duryea, Pa., has been leased by Raymond Everett. . . . Criterion, Moorestown, N. J., which has been operating only weekends, re-lights for the Wednesday and Thursday evenings with foreign and classic films, keeping the popular runs for the weekends. Jay King, manager of Stanley-Warner's Yorkown, on the sick list at Jeans Hospital. . . . Del Jones pinch-hitting as assistant manager at the Stanton while Howard Seidman is in Jefferson Hospital for a

checkup. . . . Local theatre men received a tax break when Mayor Joseph S. Clark signed an amendment to the present ordinance covering the 10 per cent amusement tax to read: '10 per cent on each 10 cents or major fraction thereof." . . . The vote on the Sunday movie referendum in Hanover, Pa., which showed that the majority of the voters were opposed to Sabbath showings. will stand in a decree handed down by the local courts there in dismissing a complaint against the tally. . . . George Morris, manager of the Orient, Scranton, Pa., became the father of a son born last week. The Mount Penn Drive-In near Reading, Pa, reopened for the season. . . . The Bernville, Pa., School Board, with one theatre in the town, voted to discontinue the 10 per cent tax on theatre admissions.

#### **PITTSBURGH**

The deadlock in the trolley strike, now in its third week, continues to paralyze business in the downtown theatres, which are taking out promotional ads in the three dailies in an effort to lure more customers.
... "Witness to Murder" has been set to follow the current "Student Prince" in the "The French Line" will follow Penn. . . . "The French Line" will follow the Fulton's "Three Coins in the Fountain. . . critic Win Fanning of the "Post-Gaand his wife, Vicki, back from a Block Island, R. I. vacation . . . the transit strike has advanced the end of the legitimate season at the Nixon, with "Separate Rooms" as the finale insetad of "Late to Bed," now canceled. Producer Francis Mayville has also delayed his three weeks of ballet at the Casino theatre until June 15, at least. . . . "Dial M for Murder" is playing the Stanley in 2-D instead of 3-D as previously announced

#### PORTLAND

Mike Reeves has been appointed assistant manager of the Oriental theatre. . . Mrs. J. J. Parker has just returned to work after two weeks of illness. . . . Jay Robinson, 20th Centurty-Fox character actor was here for two days and did a fine public relations job for the industry. Evergreen's ace showmandiser, Oscar Nyberg, had a tight schedule for him. This was his second stop on a nationwide tour. . . Nick George, Walt Disney cartoonist also here visiting schools in the entire area. Herb Royster, J. J. Parker publicity director, set up local dates. Mrs. Arnold Marks, wife of "Oregon Journal" drama editor, hired by RKO to set up school dates all around here.

#### **PROVIDENCE**

The Majestic theatre was the scene of the New England premiere of "River of No Return." . . . John F. Murphy, general manager of Loew's theatres, was in this city, recently, conferring with William J. Trambukis, manager of Loew's State. . . . Among the Rhode Islanders who journeyed to Bosto to attend the 100th Anniversary celebration of the motion picture industry, were Edward M. Fay, Dave Levin, Archibald Silverman, William J. Trambukis, Meyer Stanzler and Albert J. Clarke, all prominent theatremen. . . Continuing their latest policy of remaining open more than a couple of weeks at a time, The Metropolitan offered Jane Russell in "The French Line." . . . The Route 44 drive-in is using striking advertising on the sides of the busses operated

by the local traction company.... The Kent theatre, East Greenwich, is now equipped to present CinemaScope attractions.... While operators of nearby amusement parks were 'singing the blues' due to unseasonable cold and rain, exhibitors were enjoying the weather which kept things humming.

#### **TORONTO**

Assistant manager of the University, John G. Earthy, died suddenly in his sleep. He was 34. Mr. Earthy was formerly at the St. Clair and was with the RCAF during World War II. . . . Johnny Coquillon, of Associated Screen News, has been selected as lighting cameraman to join an American feature production unit. He has been granted a year's leave of absence to undertake what may turn out to be a world tour. . . . bow Developments have acquired the drivein permits and land of G. Donsky and P. B. Ulster. The company now has in work a drive-in located off the 400 Highway near Barrie, Ont. . . . John Grant, manager of the Roxy, Newmarket, has purchased the Roxy, Dundas, Ont. John Newson, for-merly of the Hyland, Toronto, is now managing the Newmarket house. . . Nicky Langston, Capitol, Hamilton, was top man in the sixth week of the Odeon Showmanship Contest.

#### **VANCOUVER**

C. B. R. Salmon, vice-president of Odeon Theatres and Ted Forsyth, assistant general manager of the circuit, are here on an inspection trip. . . . Herb Stevenson Prince George theatre owner back from a fourmonth world tour. George Thrift, secretary of Local 348 projectionist union was appointed a delegate to the national conven-He replaced Doug Calladine, who tion could not go for personal reasons. Belmont, being built by a company headed by Attorney-General Maynard of the Alberta government near Edmonton, Alta., will open in June. It will hold 500 cars. . . . Frank Goddard, Canada's oldest doorman, now over 80 is hospitalized for surgery. He is a veteran of the South African war replaced at the Odeon-Vogue by Byron Briton. Irene Partaik, Vogue cashier, resigned to await a visit from the stork, and was replaced in the box office by Bette Kurliak, former candy counter girl. . . . J. D. McCaughey, former manager of Benograph is now factory representative for B. C. and Alberta for Bell & Howell of Canada.

#### WASHINGTON

It was Variety Club night at the Rosecroft Raceways in Oxon Hill, Maryland, May 21, when the \$4,000 Variety Club trot was run. This was a class 16 event, and free club house tickets were available to all Variety Club members. A cup was presented to the winner of the race by Jack Fruchtman, chief barker. . . Earl Taylor, former film row employee, is now a patient at the Will Rogers Memorial Hospital. . . Mark Silver, Allied Artists, has been hospitalized for a heart ailment. . . . George Hoover, International Chief Barker of Variety Clubs International, was in Washington May 17 to attend the Testimonial Dinner for C. Glenn Norris, recently promoted to eastern sales manager of 20th Century-Fox. . . . Joseph Gins, recently promoted to division manager for U-I will be given a testimonial June 18 at the Variety Club here.

## IATSE Post

PITTSBURGH: Roy M. Brewer and Richard F. Walsh, international president of the IATSE, confronted each other here last weekend for the first time since the former displayed interest in challenging the latter for the IA presidency. The two appeared before a meeting of 125 delegates to the 30th annual meeting of the Tri-States Association, from Pennsylvania, West Virginia and Ohio.

In answer to an inquiry by Mr. Walsh, Mr. Brewer assured him that he was a candidate for the IA presidency and in the race to the finish. The election is scheduled to take place during the bi-annual convention in Cincinnati August 9.

Mr. Brewer accused Mr. Walsh of failing to give local unions, particularly smaller locals, full support in their efforts to protect their economic interest. He read one of many letters he said he has received accusing Mr. Walsh's administration of "representing management rather than unions." He also charged Mr. Walsh with failing to deal effectively with certain problems of the Alliance, which he outlined as organization of television, support of exchange workers and contracts for traveling stagehands.

Mr. Walsh defended his administration. stating if local unions were dissatisfied, he is unaware of it as they had failed to present complaints. He criticized Mr. Brewer for a report the latter presented to IA executive board in Las Vegas in March, 1955, outlining his recommendations dealing with Hollywood problems, and also for the manner in which Mr. Brewer handled his resignation from the Hollywood IA post.

In Minneapolis, it was learned, William Donnelly, recently-named vice-president in the AFL stagehands union and international representative for the stagehands and motion picture projectionists in the area, will oppose the candidacy of Mr. Brewer. Donnelly's position is opposite that of Milwaukee IATSE unit, which a month ago declared that it would support Mr. Brewer.

#### Name Committee for COMPO Audience Poll

The membership of the committee of advertising experts that is to devise a plan for a national audience poll for the choice of the best picture of each month, quarter and year was announced this week by Robert W. Coyne, special counsel of COMPO, which is sponsoring the plan.

Those who have accepted invitations to serve on the committee are Mrs. Alice N. Gorham of the United Detroit Theatres Corporation, Senn Lawler of the Fox Midwest Amusement Corporation of Kansas City, Paul Levi of the American Theatres Corporation of Boston, Emil Bernstecker of the Wilby-Kincey Theatres of Atlanta,

## Brewer Aims People in The News

HARRY K. McWilliams has been elected president and appointed general sales manager of Air Programs, Inc. He recently resigned from Screen Gems, Inc.

ROBERT RODDICK and EDWARD ZORN, Famous Players Canadian Corp. Maritimes district manager and Prairie district manager, respectively, will retire, it has been anounced by John J. Fitzgibbons, president. The retirement of the veterans becomes effective in July.

JACOB H. KARP, executive assistant to Paramount studio vice-president Y. Frank FREEMAN, has returned to the U.S. from

FRANK J. SHEA has been appointed director of industrial sales for John Sutherland Productions, Inc. He previously was director of television and commercial sales for The March of Time.

ALECK ABRAHAMSON, sales vice-president of the Chunky Chocolate Corp., will leave New York for Europe June 4.

HAROLD HECHT, executive producer of the Hecht-Lancaster Organization and JAMES HILL, producer, arrived in New York Tuesday from location in Mexico City.

WILBUR B. ENGLAND, a one time executive in RKO Theatres, has been appointed professor of business administration in the Harvard Business School.

ARCHIE LAURIE, Canadian industry veteran, has been appointed exploitation and publicity representative for United Artists in

and Ralph W. Russell, manager of the Palace Theatre of Canton, O. and Roy Kalver, president of Indiana Allied. The first meeting will be attended by William A. Carroll substituting for Mr. Kalver.

The committee will meet at the Astor Hotel in New York City June 5 and 6, with members of the COMPO Press Relations Committee, and executives of the unit.

#### Robbins Heads Palsy Unit

Herman Robbins, president of National Screen Service, has once again been appointed chairman of the motion picture trailer distribution committee for the 1954 United Cerebral Palsy campaign by Leonard H. Goldenson, UCP president and president of American Broadcasting-Paramount Theatres, Inc. Mr. Robbins has been chairman each year since UCP was launched five In addition, National Screen years ago. Service will handle distribution of the campaign appeal trailer.

#### BALABAN A DIRECTOR OF MANUFACTURERS TRUST

Barney Balaban, president of Paramount Pictures, has been elected a director of Manufacturers Trust Company, New York, it was announced this week by Horace C. Flanigan, president. Mr. Balaban has been active for many years in the leadership of various civic and philanthropic undertakings. He was one of the founders and is vice-chairman and a trustee of the American Heritage Foundation and New York State chairman of the Crusade for Freedom. He also has aided many of the philanthropic campaigns conducted within the film industry.

### 2 Exhibitor **Units Meet** In Missouri

LAKE OF THE OZARKS, MO .: Cinema-Scope pictures are grossing from 60 to 120 per cent more than those of conventional dimensions in Neosha, Mo., a town of 6,000 population, Ed Harris, exhibitor, told the Missouri-Illinois Theatres and Kansas-Missouri Theatres Association at their joint convention here last weekend.

Earlier Herman Levy, general counsel of the Theatre Owners of America, declared that any industry dispute that can be litigated should be arbitrable. He added that matters that cannot be litigated but lend themselves effectively to arbitration should be included too, in any draft of an arbitration system.

Peter Gloriod, manager of Poplar Bluff, for Rodgers Theatres, said that the public wants good pictures and will come out of their homes to see them. He reported a mixed reaction by his audience on the merits of stereophonic sound. Mr Harris told his audience that he had "no regrets" for his CinemaScope installation and that his people "are sold on it" adding that it had brought many TV fans back to his theatres as regular patrons.

Other speakers included Mike L. Simons, sales promotion manager for Loew's, Inc., and State Senator Edward Long of Bowling Green, a director of MITO. Mr Simon touched on the advantages of concerted thinking by all exhibitors, including those not members of trade organizations, for the solution of current trade problems and better public relations at the local level.

## CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



#### NEW EQUIPMENT

MASONITE MARQUEE LETTERS, FIT WAGner, Adler, Bevelite Sigms; 4".35c; 8".50c; 10".60c; 12".48c; 14".41.25; 16".41.50 S.O.S. CINEMA SUP-PLY CORPORATION, 602 W. 52nd Street, New York 19.

MIRRO-CLARIC REPRESENTS BEST VALUE in metalized all purpose screen—only \$1.00 sq. ft. Seams absolutely invisible; Kollmorgen wide angle lenses, special apertures, immediately available! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

#### BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr., 208 pages. Price \$4.50 postpaid, QUIGLEY BOOK-SHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION.

New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, \$7.25 postpaid, QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMAnac—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

#### RKO Sues Kansas On "Sinbad" Ban

RKO Radio Pictures, Inc., May 14, brought court action against the Kansas State Board of Review in connection with banning of "Son of Sinbad" in Kansas. A petition filed with the clerk of the Wyandotte County District Court asked that the court set a hearing to determine whether a certificate of approval of the film should be issued. The board refused to approve "Son of Sinbad" due to several dance sequences.

#### Chicago Catholic Paper Attacks Theatre Ads

CHICAGO: "The New World," official paper of the Catholic Archdiocese of Chicago, continues its attack on newspaper publishers, and motion picture producers and exhibitors in an editorial titled "Smut... Smut... Smut... and More Smut," blasting the papers for accepting "The Most sexed-up advertising in their motion picture and entertainment columns these eyes have seen." The editorial singles out several downtown theatres, including the Woods, United Artists, State Lake, Chicago, Roosevelt, and Monroe for censure because of their front displays on pictures such as

#### STUDIO EQUIPMENT

CAPITALIZE YOUR EXPERIENCE—SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog. S.O.S. CINEMA SUP-PLY CORPORATION, 602 W. 52nd Street, New York 19.

#### DRIVE-IN EQUIPMENT

WIDE SCREEN PAYS OFF! WIDE ANGLE lenses, special apertures immediately available. Motorized carbon savers 9, 10, 11mm for angle trim arc lamps (Mighty 90, etc.) \$59.50. S.O.S. CINEMA SUP-PLY CORPORATION, 602 W. 52nd Street, New York 19.

#### USED EQUIPMENT

SWELL BUYS AT STAR! CENTURY CC OR Simplex E-7 mechanisms, 6 month guarantee, only \$475 pair; RCA MI-9050 soundheads, rebuilt, \$595 pair; Ashcraft or Strong mogul 70 ampere lamphouses, rebuilt, \$489.50 pair; DeVry XD projectors, complete, rebuilt, \$745 pair; Holmes projectors, heavy bases, arc lamphouses, etc., rebuilt, \$850 pair; What do you need? STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

DEVRY DUAL 35MM PROJECTION AND SOUND. Rebuilt like new, \$895. Send for DeVry Bulletin. Holmes dual outfits excellent condition, \$550. Time deals available. S.O.S. CINEMA SUPPLY CORPORA-TION, 602 W. 52nd Street, New York 19.

#### WANTED TO BUY

WILL PAY 50c EACH FOR OLD LANTERN slides used for theatre advertising. J. KOREN, 4201 Schiller Ave., Cleveland 9, Ohio.

"Carnival Story," "River of No Return,"
"Wicked Woman," "Best Years of Our
Lives," and "The Long Wait." The editorial, in the May 21 issue of the paper,
ends with a plea to "You, the people, You're
responsible for permitting it. Eternal vigilance is the price we have to pay to preserve
democracy and a right moral order."

#### Seek to Ban "Salt" from Showing in Chicago

CHICAGO: A petition asking that "Salt of the Earth" be banned from Chicago theatres has been sent to Police Commissioner Timothy J. O'Conner by the anti-subversive committee of the American Legion, Department of Illinois, according to Edward Clamage, head of the committee, who claims that picture, which was to open Friday, May 28, at the Cinema Annex theatre, is both Communist-inspirited and follows the Communist propaganda line.

Mr. Clamage, who led an unsuccessful attempt a few months ago to have Phillip Loeb dismissed from the cast of "Time Out for Ginger" at the Harris theatre because of alleged Communist connections, also asserted that the picture appears to be "100 percent Communist from the director, producer, and writer."

#### SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing, CATO SHOW PRINTING CO., Cato, N. Y.

#### THEATRES

MOTION PICTURE THEATRE—MARNE, MICHIgan (near Grand Rapids) building and equipment. This is a modern theatre, built about five years ago. Seating capacity 408. Radiant heat. Air-conditioned. Motiograph projectors and sound. Large capacity parking lot. Situated in good agricultural area. Phone 9-6221, Real Estate Department, THE MICHIGAN TRUST COMPANY, Grand Rapids, Mich.

FOUR HUNDRED SEAT, AIR CONDITIONED, only neighborhood theatre, easily converted, wide screen. Ten thousand, half cash. LAKESHORE THE-ATRE, Jacksonville, Florida.

SALE NEW MASONRY BUILDING, 407 SEATS, new equipment and furnishings, 50 miles from Buffalo, asking \$60,000 easy terms. DREW, 159 Linwood Avenue, Buffalo, New York.

#### SEATING

ATTENTION EXHIBITORS! HOW ABOUT SOME Spring tonic for your chairs to improve comfort and get back some of the customers you lost. We have a large stock of late type chairs that will meet all requirements. If you are interested in rebuilding your chairs or in the market for better than you have, write for additional information. Prices very reasonable. EASTERN SEATING CO., 138-13 Springfield Blvd., Springfield Gardens, N. Y., LAurenton 8-3696.

NEED CHAIRS? SEND FOR CHAIR BULLETIN showing all makes and types from \$4.95. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

#### Atlas' RKO Total Gains

Atlas Corporation and associates now hold about 1,250,000 shares of RKO Picture stock, compared with 1,262,120 shares owned by Howard Hughes, it was reported to the "Wall Street Journal" last week by Floyd B. Odlum, president of the investment company. Atlas alone holds about 900,000 shares, he said.

Mr. Odlum said Atlas does not plan to buy more RKO stock. Presumably he meant that buying in the open market would not be continued because he had indicated earlier he is negotiating with Mr. Hughes to buy the latter's RKO holdings but that no definite understanding has been reached.

RKO Pictures shares have been selling in the open market at a premium over the \$6 per share at which the stock may be redeemed by holders up to June 30. The Atlas buying, which has amounted to more than 800,000 shares since the first of the year, is largely credited for the increase in the market price. Mr. Odlum said Atlas would like to get control of RKO Pictures Corp. and operate it as a subsidiary, using it to take advantage of a special situation.

# Managers' Round Jable



An International Association of Motion Picture Showmen—Walter Brooks, Director

### We're Not the Only Ones to Undergo New Dimensions

UT in Dayton, Ohio, the promoters of a new ultra-high frequency television station induced 41,000 local citizens to spend two million dollars for adapters, so they could watch the new station's UHF programs. Now, the station is shut down for lack of sufficient revenue to pay for its operation, and the costly conversion equipment in private homes is so much junk. This has been going on in other cities, and out in Kansas City, a drug store chain is said to be offering its customers \$5.00 as a good will gesture, for each locally useless UHF tuner they bring in.

More than sixty applications for television stations on file with the Federal Communications Commission have been withdrawn, since these were in the Ultra High Frequency areas-and this was so distressing to Frieda Hennock, blonde Commissioner, on the Government's official board, that she burst into tears, describing the trouble she's had with new dimensions in her particular province. It seems that the applicants are withdrawing faster than otherwise. A new station operator says the unused UHF tubes in Little Rock, Arkansas, would provide illumination for a ghastly Christmas Tree, but they're not likely to glow again for any more commercial reason.

A syndicate newspaper columnist says the trouble seems to be that all the good network TV programs in most cities are already tied up by the old-fashioned and well-established stations, and there isn't very much left for the newcomers to broadcast except speeches by the Mayor and shots of the high school dancing class, so who's going to spend extra money to change over to Ultra High Frequency just to see these?

All this may be somewhat comforting to any in our business who have believed that they alone were enduring the march of time, with the penalties of change. In fact, our industry is better off, in many respects, because we have somewhat less Government interference in this department, and more opportunity to exercise our local freedoms. Some theatre operators, who always "wish there was a law"—can look profitably at the

#### SCHOOL OF EXPERIENCE

Curtis Mees, in correspondence, asks the question—"What's the opportunity for college trained men in theatre management?"—and says an exhibitor friend sees his education lost in the business of operating theatres.

But, as a matter of fact, the heads of two of the biggest theatre circuits in the country, are Harvard graduates— Leonard Goldenson, and Si Fabian—and there are others, as you will find if you look for the symbol "e" which denotes the educational background of 12,000 industry people who are listed in the MOTION PICTURE ALMANAC. It's a very creditable showing for the industry.

It would be a pat phrase, indeed, to say that a good education is neither a barrier nor a benefit, and there are those who have won their college degrees in the University of Hard Knocks—and gone far in this business. You have to be born a showman, but if you have that natural inclination, then college training may make your talents shine beyond ordinary standards.

We think that motion pictures, as an art and an industry, offer as great rewards for a well educated man as any of the professions, and the fact is proven by examples which are well known. One of the assets of college training is the ability to discern where the opportunities are.

Incidentally, the Motion Picture Daily records an interesting item this week. Wilbur B. England, former RKO Theatres executive, has been appointed Professor in Business Administration at the Harvard School of Business!

Federal Communications Commission and be glad that it's none of ours, as a headache to contend with. Even the Commissioners are crying with the futility and frustration of their own regulations.

¶ MOTION PICTURES, over the past 25 years, have averaged less than 6% profit on gross rentals, including films that lost money along with those that broke records, it is estimated. A business with as much risk deserves a better break. Radio averages twice as much on their production, and television will do better. Exhibitor organizations often point to profit figures without taking into consideration the amount of the gross involved. The present good management status in film industry is shown in the stock market. Spyros Skouras received some well deserved praise from Charles Green, who last year was fighting a proxy battle against him.

¶ WE QUITE AGREE with Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, who says in his current service bulletin: "This would be a sad business if everyone were not enthusiastic about his product. However, enthusiasm can be mistaken for exaggeration." And, he quite properly objects to a pressbook ad which designates a certain picture as "the greatest since 'Gone With the Wind.'" Nobody is going to believe such a statement, and if you use it, your public will have reason to distrust your advertising in the future.

50

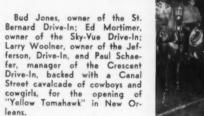
¶ DOUGLAS EWIN, back in England after his two-weeks' prize winning trip to New York as the champion showman of the Associated British Cinemas, Ltd., has been rewarded, and he is now assistant publicity manager for the circuit as a whole, with headquarters in London. He isn't the first, nor will he be the last, to find awards the stepping stone to promotion in this business. His circuit, with many Round Table members to its credit, is one of the biggest, best and busiest of theatre operations, anywhere in the world today. We credit Mr. D. J. Goodlatte, managing director, with many of the outstanding things that have been done, for showmanship, in the theatre world, as we know it. -Walter Brooks



Ballyhoo that called attention to Republic's "Johnny Guitar" at the Wiltern and Downtown theatres in Los Angeles was a contest to win electric guitars, and six easy lessons. At right, Ben Cooper shows his six-gun to a few of the 5,000 carrier boys of the Los Angeles Mirror, who were entertained at a preview of the picture.



## Boys Will Be Ballyhooers





TV's "Captain Video" launches the space ship that's ballyhoo for "The Rocket Man"—20th Century Fox picture that gets real fun out of the spaceman idea—with a boy who found one.



Dazzled young man, and video audience, got a look at \$20,000 in genuine one thousand dollar bills, as exploitation for "Southwest Passage," arranged by Marvin Fox, manager of the Liberty theatre, Portland, Oregon.





MOTION PICTURE HERALD, MAY 29, 1954

### 101 BEST EXPLOITATION AIDS

## June Is A Month For Business Builders

This is the time for the graduates, and there isn't a town in America that's not proud of its graduation class, with desire to honor and entertain them. Theatre managers can do no better job of business building than to cooperate in the procedure of community acclaim, and take part in such a program. Out of the whole country, just two theatre men have met and accepted this assignment—both in northern Ohio. Leo Jones, at the Star theatre, Upper Sandusky, was first, with an all-night program starting at the theatre and continuing until dawn, and he had a piece in LOOK magazine about it. Then, Ben Schwartz, at the Lincoln theatre, Massillon, a city of 30,000, followed his example—and then, silence. What's the matter with so many others who could do just as well? In both the small town and the small city, the plan was a great success. Parents, school authorities, church and civic leaders applauded. The young people were given a real big evening, and danced until dawn, after a preview show, with breakfast served by cooperative sponsors. Cocktail bars were out of bounds; there was no risk of driving accidents, which had brought death to similar class affairs in previous years. It's all been reported here, and retold again and again. But what stops the pattern in other towns, when it is so surely successful, so beneficial to community relations and such a business builder for the theatre, in June? We'll be waiting for more returns.

## When School Is Out —Vacation Begins

But no vacation for the theatre manager! Now is the time when he gets in some special licks, at finding and keeping business at the box office, through the summer months. It's vital that he does so, for the public has many interests—and that includes both the children and their parents. Best thought of all is to celebrate "school's out" with a special children's show, preferably sponsored by a cooperative merchant, and provide gifts, also underwritten by sponsors, as an incentive to prize winners. Sell the theatre, outright, and make certain of a packed house, with one or more of your merchants giving away the tickets with merchandise purchases, to either children or parents. You can't lose, when the house is sold out for a show that has virtually no other advertising expense. And use the occasion to launch a special series of shows for summer, such as have been identified by Elmer Rhoden's Fox Midwest Theatres in recent years, as "Vacation Movies." He sells a strip ticket, for \$1.00 which is good for 12 shows, making the admission price 9c per time. These matinees are authorized by the Parent Teacher Association, and they bridge the gap between "school's out" and "school's open again" next Fall. You will do well, too, to invite the professors and the teachers to enjoy your theatre during their vacation. Distribute some summertime passes that will bring them to see your good pictures while they are at leisure, and you'll make friends.

## Theatre Housekeeping In the Summertime

Summer dress does something for theatres, as well as people. The girls look even more attractive in the summertime, and it's necessary for you to dress up your theatre, if you would keep them, and their boy friends, and their families, with you through the hot months. Spring is a time to clean and freshen, and June is a month to double your effort to have things bright and shining. If you don't-your public will find something else more attractive than a dingy, rundown theatre that lacks glamour. You can brighten the front by making sure there's light enough, and you can freshen the inside by changing the dim lighting to cool colors. You can make summertime apparent in your refreshment stand, and keep that feeling of coolness obvious with cool drinks, for the pause that refreshes. Fans and ventilation equipment, and air-conditioning if you have it, must get your fullest attention, with accent in the advertising of how really cool and comfortable you can be in your theatre, in contrast with other places. It's a tough assignment, but it can be done, and is being done, throughout the length and breadth of the land, beginning right now and extending until Fall weather. There are some clever things for front and lobby display that shine and spread the entertainment feeling. across the street and down the block, where patrons decide to buy your wares. We've seen pressbook ads of streamers and hangers that you can buy for summer, and use for the next several months, for profit.

#### More Competition for Amusement Dollars

Audiences, long imprisoned through winter months, respond quickly to the out of doors, when they can escape from all confinement, in homes or theatres. That you will feel, at the box office, immediately. And the public is spending more for recreation than for movies, as such. There are more ways to find entertainment, and a larger public has more money to pay for it. So, hold to your line, and sell them movies, as their best entertainment-and prove it. You'll have the best pictures this summer you've had in a long time, to offer in all dimensions. Our industry has been going through a cataclysmic change, and right here is where you find out whether you have been keeping up with the procession, or whether the parade is passing you by. Now, your new wide screen, your new dimensions of sight and sound, will bring and keep the patronage you might lose to other competition. Basically, the public prefers to go to the theatre, but they get detoured at times, and you lose your grip on them. It's also satisfying, that in summer radio and TV go off the air, or are saturated with static and interferences which are not yours. Just when the family tunes out, disgustedly, they are in the mood to "go out" and the movies are best. Also, you'll discover that your friendly merchants downtown, and the bus lines, and the town generally, will thank you for fighting to keep the family together, and at the movies. A smart showman will be alert to take part in any new associations with his business neighborhood.

#### Art Stanisch Shows Style With 'Miller'

Art Stanisch, manager of Sam Switow's Kentucky theatre in Louisville, submits another of his fine campaigns on "The Glenn Miller Story"—equal to the excellent showmanship he has offered as other entries for the Quigley Awards. He launched a street publicity stunt, with a big juke box playing Glenn Miller tunes for the benefit of the Will Rogers Hospital, thus accomplishing two show-business objectives. In two weeks' time, the public listened to \$47 worth of recordings, and the whole thing was sponsored and consequently cost-free to the theatre. The radio and music dealers carried the tieup into their own stores and windows.

The Louisville Times and Courier-Journal cooperated with nice publicity in free space to offset the good advertising which was based on pressbook materials. But the best idea of all was a "Gold Pass" to a special preview—attractively printed in gold on a black card—which was sent to press and radio people, and other opinion makers. Art says this resulted in \$2000 worth of free advertising on the air waves, in radio and TV time. Reviews, and second reviews, were excellent in local papers.

Theatre front display was dignified and in keeping with the house and the attraction. The big juke box was built into this display during the run of the picture, in a spot opposite the box office.

General Foods Supply Roy Rogers' Premiums

We're glad to know that Bernie Depa, manager of Schine's Strand theatre, Lexington, Ky., has found a way to provide a series of premiums for Rogers' matinees which will run for four weeks. General Foods Corporation, who can afford it, will furnish Roy Rogers' cards with 3-D glasses, the first week; a Roy Rogers' ring, the second week; a Roy Rogers' pin, the third week, and Roy Rogers' pop-out cards, five to each kid, the fourth week. Now if he can find someone to supply Roy Rogers' films on the screen, he will be re-established in business with the children who have made Roy Rogers a popular screen star, the world over.

Quick Booking Needs Fast Showmanship

Bob Anthony, manager of Schine's State theatre, Cortland, N. Y., didn't have time to prepare when he was given a fast booking for "Pinocchio" but he persuaded a local baker to give away 1000 loaves of bread at the theatre, which is good; and he gave away 100 Pinocchio games at the Saturday matinee to the kids, all promoted with the sponsorship of local merchants.

## Showmen in Action

Joe DeSilvia, manager of Schine's Playhouse theatre, Canandaigua, not only promoted free candy bars for the first 560 kids in line for his Kiddie Big Four Show, but also persuaded Pepsi-Cola to pour free drinks for all of them as they left the theatre, after the show.

Good theatre managers find out everything. When Bernie Depa, manager of Schine's Strand theatre, Lexington Ky., played "Paratrooper" he discovered that a local plant manufactured parachutes for the British, and he obtained a "demonstrator" to be used as ballyhoo. One party of 45 people came from the factory.

Ray McNamara, manager of the Allyn theatre, Hartford, tied up with six downtown record stores for a regional premiere of Republic's "Johnny Guitar"—with local papers going for the Joan Crawford story.

Harry Wilson, manager of the Capitol theatre, Chatham, Ontario, had a fine co-op page on "Botany Bay"—with free passes for good sailors who made the right guesses, all paid for by sponsors who also gave the picture a seven-column newspaper ad mat.

w

William P. Miller, manager of the State theatre, Elkhart, Indiana, had a double-truck, two cooperative ad pages on "It Should Happen to You"—supported by seventeen sponsors, who gave the theatre a five-column ad on the break.

Charles Guadino, manager of Loew's Poli theatre, Springfield, Mass., had the Governor and top business executives interested in "Executive Suite"—which he opened during National Secretary Week (which Oscar Doob no doubt promoted this year) Ed Rosenfield, manager with Trans Lux theatres in New York City, was awarded the Armed Forces Reserve Medal in recognition of his more than ten years tenure with both active and reserve units. He is presently with the II Corps Artillery Headquarters, N. Y. National Guard.

Mr. and Mrs. Harry Boesel sent us his cute "BabyScope" announcement—announcing the arrival of "not one, but TWO new stars"—Cindy Jo and Randy Tod, real showmanship twins.

Murray Spector promoted a complete display of ancient armor from a local collector, as lobby display for "Prince Valiant" at Skouras Plaza theatre, Englewood, N. J. Interesting enough to make news pictures in two local papers.

Alfred Loewenthal, manager of Skouras David Marcus theatre, used an excellent Civilian Defense tieup as a lobby stunt for "Hell and High Water"—so good that it got a write-up in the downtown New York "Post" as a community activity.

Elaine George has sent us a package of her good showmanship in a small town, the Star theatre, Heppner, Oregon, and she's pleased with the fact that she won a prize in MGM's national contest.

Bill Trudell, district manager of Famous Players-Canadian theatres at London, Ontario, used a direct approach with his personal recommendation of "Little Boy Lost" in newspaper ads.

Fred Putman, manager of the Strand theatre, Port Arthur, Texas, dressed his theatre front with atmospheric and scenic effects to sell "Riot in Cell Block 11."





Tiff Cook shows the "Gladys Glover" street ballyhoo used for "It Should Happen to You" at Famous Players-Canadian's University and Eglinton theatres, Toronto—and he also posted that 24-sheet downtown that started all the excitement in the picture. At right, the chairman of the Easter Seal committee, Bill Trudel, district manager and Murray Summerville, manager of the Capitol theate, London, Ontario, count up contributions to a good cause, collected in a lobby campaign.

#### Israel Film Gets Special Exploitation

Wally Goldstein, manager of the Randforce Carrol theatre in Brooklyn, submits an excellent and complete campaign on the first film program produced in Israel, which is being shown in celebration of the sixth anniversary of the State of Israel. The title is "Khamisha"—and it consists of five stories of love, hate and hope, of people caught in the maelstrom of history in the making. Erwin Gold, general manager for the circuit, cooperated in planning the special handling of the picture.

The front of the house was very well treated with special display materials, and the neighborhood was given extra attention with window displays, tack cards, and other tieups. A free trip to Israel was offered in a special contest, which was advertised with heralds distributed in places where world problems are discussed, and with radio and television interviews and discussion over local stations. Special blue-and-white tickets were issued to adults and students through Yeshivah and other organizations. Heralds were stapled to Jewish Sunday newspapers delivered to homes in the neighborhood.

The New York Post, and other metropolitan newspapers, reviewed the picture and carried news of the contest offering the 50-day trip to Israel,

#### "Walk-In" Contest to Find Infrequent Movie-Goers

Jim Womble, manager of the Lopoc theatre, Lopoc, California, had a contest to entice "walk-in" customers, i.e., those who seldom go to the movies, with a double-truck, two-page cooperative newspaper ad, sponsored by 24 advertisers, who shared the space equally with the theatre. Twenty-four publicity mats were published, with 240 prizes for those who guessed what pictures were represented.

#### Murray Spector Ties Up National Biscuit Co.

Murray Spector, manager of Skouras Plaza theatre, Englewood, N. J., tied up the National Biscuit Company with a cooperative idea that paid off in biscuits for customers, and ticket sales at the box office. Very tasty, we calls it, and quite typical of Murray's skill in hunting down and tieing up all the commercial sponsors in his vicinity.



## CONTENDERS FOR QUIGLEY AWARDS

TED ALLEN Rivoli Hempstead, N. Y.

MARK ALLING Golden Gate San Francisco, Cal.

DALE BALDWIN Parkway W. Jefferson, N. C.

AGATHA BERINGER Roosevelt Flushing, N. Y. E. H. BLACKWOOD

Astra, Tern Hill, Eng. H. G. BOESEL

Palace, Milwaukee, Wis. JOSEPH BOYLE Poli, Norwich, Conn.

JACK BRIDGES Victory, Timmins, Can.

C. F. BRODIE Regal, Barrow, Eng.

R. N. BROWN Astra, Kirton, Eng.

PAUL BROWN Fresno, Fresno, Cal.

JOHN BURKE Fox, Brooklyn, N. Y.

LENNART BJORCK Paramount Films Lima, Peru

JIM CAMERON Capitol Ft. William, Can.

J. G. CAMPBELL Regal Coatbridge, Scot.

H. C. CHAPPEL Palace, Guelph, Can.

MAX COOPER Cove, Glen Cove, N. Y.

JOHN G. CORBETT Glove, Gloversville, N. Y.

R. J. CRABB Lyric Wellingborough, Eng.

Wellingborough, Eng.
PHILIP DE SCHAAP
Paramount Films

Amsterdam, Hölland JOHN DI BENEDETTO

Poli, Worcester, Mass. F. DI GENNARIO

Merrick, Jamaica, N. Y. BEN DOMINGO

Memorial, Boston, Mass. BOB DYCHES

BOB DYCHES Lucas, Savannah, Ga. JOHN M. ENDERS

Calderone Hempstead, N. Y. BENNO ERB Metro, Santiago, Chile DOUGLAS EWIN Savoy, Stourbridge, Eng.

TONY EWIN Grand, Banbury, Eng. PAUL FLODIN Paramount Films Stockholm, Sweden

HERMAN FLYNN Paramount Films Sydney, Australia ELAINE GEORGE

Star, Heppner, Ore. J. GILLIES Seamore, Glasgow,

WALLY GOLDSTEIN Carroll, Brooklyn, N. Y. DIANE GORDON Fulton, Jersey City,

P. HARRISON Odeon, Torquay, Eng. N. J. HARTLE Capitol, Bolton, Eng. BOB HARVEY

North Bay, Canada BILL HAVER Paramount Des Moines, Ia.

Capitol

WALTER HOPP International Vancouver, Can.

D. HUGHES Regal, Cheltenham, Eng.

PAUL JACOBS LaRoy, Portsmouth, O. KEN KEEHN

Port Arthur, Can.
H. KLEIN
Liberty
Elizabeth, N. J.

JULES KOENIG Midway Forest Hills, N. Y.

S. D. KULKARNY Paramount Films Bombay, India

JOHN E. LAKE Savoy, Luton, Eng. JUAN LAUPHFIMER

Paramount Films
Santiago, Chile
DAVE LEVIN
Albee, Providence, R. I.

FRANK LINDKAMP Palace Rochester, N. Y. C. G. MANHIRE Savoy Edinburgh, Scot.

TONY MASELLA
Palace, Meriden, Conn.
S. V. MURDOCH
Gaumont
Liverpool, Eng.

F. B. PAGE Rex, Islington, Eng. R. W. PARKER Regal, Torquay, Eng.

GEORGE PETERS Loew's, Richmond, Va. ELMER PICKARD Stanley Philadelphia, Pa.

AL PLOUGH Stanton Philadelphia, Pa. J. PLUNKETT Films Paramount Paris, France

Lester Pollock Loew's, Rochester, N. Y. ROBERT PRATCHETT Paramount Films

Havana, Cuba GEORGE PUGH Rialto Glens Falls,, N. Y. FRED PUTNAM

Strand Port Arthur, Texas BILL RIDING Regent Harrisburg, Pa.

OSWALD ROCHA Paramount Films Rio de Janeiro, Brazil

TED C. RODIS Astoria, Astoria, N. Y. CARL ROGERS Loews, Dayton, O.

HARRY A. ROSE Majestic Bridgeport, Conn. WILLIAM ROSENFIELD

Valentine New York, N. Y. MORRIS ROSENTHAL Poli, New Haven, Conn.

FRANK SABINI Royal Ft. William, Can. SYDNEY L. SALE Granada, Dover, Eng. G. SANTERAMO

Jersey City, N. J.
MATT SAUNDERS
Poli, Bridgeport, Conn.
HEINZ SCHENK
Paramount Films

Frankfort, Germany
IRVING SCHMETZ
Forest Hills
Forest Hills, N. Y.
JERRY SCHUR

Crotona, New York, N. Y. IRVING SCHWARTZ

Interboro, New York, N. Y. A. J. SERALE Grand, Astoria, N. Y. HAROLD SHAMPAN Odeon, London, Eng.

C. R. SHEPHERD Paramount Films Djakarta, Indonesia

OLGA SHARABURA Orpheum Sault Ste. Marie, Can.

S. L. SORKIN Keith's, Syracuse, N. Y.

BOYD SPARROW Warfield San Francisco, Cal.

MURRAY SPECTOR Plaza, Englewood, N. J.

LESLIE SPRINKLE Lyric, Elkin, N. C.

T. STAMATIS Bayside, Bayside, N. Y.

JACK STEWART Picture Palace Parkhead, Eng.

MICHAEL STRANGER Plymouth, Worcester, Mass.

M. SUMMERVILLE Capitol, London, Can.

EVAN THOMPSON Fox, Hackensack, N. J.

JOE TOLVE Capitol Port Chester, N. Y.

MILT TROEHLER Orpheum Davenport, Iowa

A. C. VALLET Parsons, Flushing, N. Y

J. E. WARD Savoy Northampton, Eng.

D. H. WESTERN Regal, Torquay, Eng. G. C. WILLIAMS

Regent, Chatham, Eng. HARRY WILSON

Capitol, Chatham, Can.
JIM WOMBLE
Lompoc, Lompoc, Calif.

KEN WOODWARD State Uniontown, Pa.

MARTY WUCHER Town, Miami, Fla.

AL W. YAHRAUS Bryan, Bryan, O.

PAUL YUI Paramount Films Singapore

JOE ZEBRUN Appolo, Buffalo, N. Y. **WEEKLY Report** 

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.



#### **Apco Appoints Head** Of Western Division

THE APPOINTMENT of Stanley Reehling as vice-president of Apco, Inc., New York, manufacturers of "Soda-

staffed by trained Apco service engineers.

Shoppe" soft drink cup dispensers, has been announced by Sam Kresberg, president of Apco. Effective June 1st, Mr. Reehling will be in charge of Apco's newly created Western Divi-



Stanley Rheeling

sion, with headquarters in Los Angeles. This branch is to include a Customer's Service Division.

At the same time Mr. Kresberg announced two other appointments: that of Mel Rapp, who is in charge of all sales and advertising, as executive vice-president; and that of Gerald L. "Buddy" Rosenthal, divisional manager covering eight Eastern states out of Washington, D. C., as vicepresident of the company.

Mr. Reehling was formerly manager of the Syrup Sales and Fountain Division of the parent Nehi Corporation of Columbus,

#### Popcorn Mobile Displays Shipped to 2500 Theatres

AN INITIAL shipment of 2500 of the popcorn mobile displays recently developed for theatre refreshment stands to boost sales by the International Popcorn Association, Chicago, has been reported by the Merchandising Committee of the Theatre and Concessions Segment of IPA. This group is headed by J. J. Fitzgibbons, Jr., of Theatre Confections Ltd., Toronto; Bert Nathan, Theatre Popcorn Vending Corporation, Brooklyn, N. Y; and Lee Koken, R. K. O. Theatres, New York City.

#### Don't Be An Undercover Man

Win recognition through Special Merit Awards

Here's how managers and theatre concession executives can win nationwide recognition for better refreshment merchandising:

Prepare a report on ideas or methods applied in achieving increased sales; more attractive presentation of refreshment items; sales promotion activities; improved service to the public, resulting in building business . . . in short, "better refreshment merchandising."

Send in reports, with photos of the stand and samples of any promotion material used. Submit as many as you wish from time to time.

Reports published will be credited to the contributor and will qualify for citations. From citation-holders, the judges will select the Special Merit Award winners. There will be separate Awards for small theatres and larger theatres.

Get on "recognition road." Start sending your reports today to: The Editor, Better Refreshment Merchandising dept., Motion Picture Herald.

#### PLUGGING "BOTANY BAY" AT THE SNACK STAND



As a tie-in with the Paramount film, "Botany Bay," manager Olga Sharabura devised these flag decorations for the snack stand at the Famous Players-Canadian Orpheum theatre in Sault Ste. Marie, Ontario. In keeping with the naval atmosphere the stand attendant wears a Wren's uniform.

## The Product

#### The High and the Mighty

Warners-Mighty and High (Color by WarnerColor)

Warner Brothers here present a mighty motion picture that bears every happy auspice of being a production that the public will long remember as superb entertainment and the industry as a box office giant. It is an event in the history of the screen as a story-telling medium such as happens all too rarely in spite of Hollywood's best efforts when story, cast, direction, cinematography, editing and all the technical elements of a film drama com-

Like all great works of art, the whole is greater than any of its parts. The story is simple and straightforward, almost routine. Remote from the lives of most who will see it, yet it is as close as today's headlines. The cast is distinguished and competent, but it is even the state of the more remarkable for the number and diversity of its members. There are names enough to fill

of its members. There are names enough to fill any marquee to overflowing. If any contributors to the picture's success are to be singled out as most noteworthy, best candidates would be the director, William A. Wellman, and the film editor, Ralph Dawson.

For this is a picture that depends more than most on pace and suspense. It is a "Grand Hotel" kind of story, portraying the effects of panic and the fear of death on a representative group of passengers and crew members on what starts out as a routine flight of a luxury airliner from Honolulu to San Francisco.

There are vignettes, in flashback, establishing the character of each of the people on board—the honeymoon couple, the cynical theatrical

—the honeymoon couple, the cynical theatrical producer and his glittering wife, the handsome bachelor, the tired mistress, the cheapened, bitter and frightened former beauty contest winner, the heiress and her bought and paid for humbout the hearing invalid the invalid the product of the content of the hearing invalid the invalid invali husband, the heroic invalid, the simple and successful Italian-born fisherman, the atomic physicist turned alcoholic, the Korean girl en route to school in America, and the crazed

eccentric out to murder the bachelor.

The ship is under the command of Robert Stack, young, technically competent captain, who in spite of his perfect record, has never faced a real emergency and in moments of refaced a real emergency and in moments of reflection is afraid of how he will react to one. Co-pilot is John Wayne, cool veteran who knows there is more to flying than technical knowledge. It is he, of course, who when the fatal emergency comes, calms the passengers and crew more by actions than by words and who finally acts to prevent the captain from making a wrong decision through panic, lending him his calm bravery to bring the ship in against impossible odds.

against impossible odds.

Ernest K. Gann, author of the best-selling novel from which the picture was made, wrote the screenplay and may have been thus responthe screenplay and may have been thus responsible for the excellent translation of the story from written narrative to pictorial drama, but, again the director and the editor must be given top credit for subtle shift in emphasis from the people concerned to the drama of the ship itself. For it is the airplane that will engross audiences from the moment of takeoff with its impolable foreboding of doom through the slight but ever louder warnings that something is wrong, the ultimate loss of a propeller and engine fire, the dwindling gas and the bitterly inimical weather, to the final almost unbearable moment of relief when the landing gear touches down at San Francisco.

Not the least of the many factors contributing to this distinguished production are the color photography of WarnerColor and the Dimitri Tiomkin score—both the more effective because of the airplane interior. Outstanding performances among the great number of individually good ones are those by Wayne and Stack, by Claire Trevor, Jan Sterling, John Qualen, Paul Kelly, and a promising newcomer,

Doe Avedon.

If there be any flaw liable to limit the picture's apparently limitless audience, it would

be the very frank exposition of the private lives of two of the women passengers and the re-markably detailed and overlong dwelling on the supposedly final embrace of the honeymoon

The unusual running time-147 minutes-may create some programming difficulties but cer-tainly none that won't be forgotten in the happy clicking of box office registers.

Seen in a projection room. Reviewer's Rat-ing: Superior.—James D. Ivers. Release date, July 3, 1954. Running time, 147 min-utes. PCA No. 16801. Adult audience classification. utes. PCA No. 16801. Adult audience classification.

Dan Roman John Wayne
May Holst Claire Trevor
Lydia Rice Laraine Day
Sullivan Robert Stack
Sally McKee Jan Sterling
Ed Joseph Phil Harris
Gustave Pardee Robert Newton
Ken Childs David Brian
Doe Avedon, Paul Kelly, Sidney Blackmer, Julie
Bishop, Gonzalez, John Howard, Wally
Brown, William Campbell, Ann Doran, John Qualen,
Paul Fix, George Chandler, Joy Kim, Michael Wellman, Douglas Fowley, Regis Toomey, Carl Switzer,
Robert Keeys, William DeWolf Hopper, William Schallert, Julie Mitchum, Karen Sharpe, John Smith

#### The Student Prince

MGM-Romantic Musical in CinemaScope

(Color by Ansco)

With princely lavishness MGM has minted a shiny new edition of "The Student Prince." First made by the company in 1927 with Ramon Novarro and Norma Shearer, this tale which conjures up a wonderland mood of old Heidelberg festival and frivolity now stars Ann Blyth and Edmund Purdom.

Ann Blyth and Edmund Furdom.

Also gracing the new version is CinemaScope and color by Ansco, plus several new songs which are in addition to the ever-popular music by Sigmund Romberg. At intervals throughout the voices of Miss Blyth and Purdom break into happy song, but when the latter sings, the ringing, dubbed-in voice of Mario Lanza is beard.

It goes without saying that this picture will It goes without saying that this picture will bring in outstanding grosses in just about every situation. The story is one that proceeds along familiar lines which provide a serviceable groundwork for the proceedings.

Most everyone is familiar with the story of

the young prince who is sent to school in Heidelberg to acquire the manly polish that will make him a fit groom in a marriage dictated by the financial needs of the kingdom. However, in Heidelberg, the prince, Purdom, loses his heart to a pretty barmaid, Miss Blyth Their romance whirls in happy exuberance but stops sharply when the prince's father becomes suddenly ill. Death of the king and demands of state necessitate the young lovers sacrificing

Richard Thorpe has directed this Joe Pas-Richard Thorpe has directed this foe Fasternak production in brisk, rhythmic style. There is always the hint of a chuckle in Louis Calhern's characterization of the king, and the bombardment of chuckles in S. Z. "Cuddles"

Sakall's innkeeper.

Filling the eye in the production are bright interiors of majestic decor. This mixture of composition and action splashes into magnificence in an unforgettable masquerade.

Among the songs, to name but a few, are "Drink, Drink, Drink," "Golden Days," "Serenade," "Beloved," and a haunting hymn, "I'll Walk with God."

Along with the feature, MGM is releasing a 10-minute short subject overture, "The MGM Jubilee Overture." In CinemaScope and color by Technicolor, it features 11 musical numbers especially selected from various hits in MGM

pictures to mark the company's 30th anniver-

Seen at the home office projection room. Reviewer's Rating: Excellent.—MANDEL HERBST-

MAN.
Release date, June, 1954. Running time, 107 minutes.
PCA No. 16921. General audience classification. 

#### Man With a Million

U.A.-Rank-Very Handsome, Very Funny

(Color by Technicolor)

The British here are indulging that talent for which they have no peers—poking innocent fun at themselves. "Man With a Million," based on a Mark Twain short story, sends Gregory Peck, as a Yank in London, on a merry joy ride. The picture is a very handsomely putride. The picture is a very inandsomely puttogether affair and a very funny one. At its best it rates with the funniest the British have sent to these shores. Peck in the lead, color by Technicolor, and a story as American as Mark Twain, should give this J. Arthur Rank presentation one of the largest and most appreciative audiences a British import has received here.

audiences a British import has received here. Peck plays a penniless drifter, when by the grace of good luck, he is chosen by two wealthy British eccentrics as the vehicle for the settlement of a bet. The brothers draw a currency note for a million pounds; one claims it would be useless to an honest but impoverished man, the other claims that merely by possessing it,

one can live royally.

The wheels of humor churn mirthfully as Peck is launched on his adventures. Against lavish turn-of-the-century settings, random

(Continued on opposite page)

(Continued from preceding page)

characterizations turn up that are crammed with

chuckles

Peck tries in vain to cash the note, but soon discovers it is not necessary. Merchants assure him that to be patronized by him would be an honor. Furthermore he finds himself ensconced in an ultra-fine hotel suite. When the note disin an ultra-fine hotel suite. When the note disappears, however, the situation changes and those who were pleading for his solicitude now descend ravenously upon him. The Stock Exchange is turned into a riot scene and human nature stands naked and revealed. However, Peck recovers the note in time for the blissful ending, which means arminarm with pretty. ending, which means arm-in-arm with pretty Jane Griffiths whom he had met earlier in his adventures.

Peck seems perfectly chosen in the lead. A. E. Matthews gives a deliciously funny characterization of the Britisher who causes most of the turmoil by hiding the note, whereas Wilfred Hyde White and Ronald Squire, as the eccentric brothers, stir their share of mirth.

John Bryan produced and Roland Neame directed from the screenplay by Jill Craigie.

Seen at the home office projection room. Reviewer's Rating: Excellent.—M.H.

Release date, not set. Running time, 90 minutes, eneral audience classification. 

#### Captain Kidd and the Slave Girl

U.A.-Reliance-Pirates and Treasure (Color by Color Corp. of America)

A tale of treasure and treachery is told in A tale of treasure and treachery is told in this Reliance production against ocean-sprayed backgrounds and color by Color Corp. of America. The plot is and independent of the action is more fast than mausible, but it's all innocently diverting and designed for entire-

family appeal.

Anthony Dexter plays the bare-chested Capa villainous earl bent upon ferreting out the hiding place of a treasure. The best device for wheedling out the information, thinks the earl, is a pretty woman. Thus Eva Gabor for wheedling out the information, thinks the earl, is a pretty woman. Thus Eva Gabor is put on board the ship as Kidd takes his flight to freedom. Both passenger and captain don't get along too well at first but eventually they fall in love and that ultimately is the undoing of the conspiring earl.

Throughout the screenplay, which was written by Aubrey Wisberg and Jack Pollexfen, who also produced, there are spurts of action and excitement, raids and battles with pirates, and flights and pursuits.

The finale sees that the villains meet their

and flights and pursuits.

The finale sees that the villains meet their just reward and also Kidd and Miss Gabor set out to face life fresh and free from past entanglements. Alan Hale, Jr., plays Kidd's devoted friend, and Sonia Sorrell a fiery woman pirate. Lew Landers directed.

Seen at the home office projection room. Reviewer's Rating: Good.—M.H.

Release date, May 1954. Running time, 83 minutes.

Release date, May, 1954. Running time, 83 minutes.
General audience classification. Anthony Dexter
Ludith Eva Gabor
Simpson. Alan Hale. Jr.
Lames Seay, Richard Karlen, Noel Cravat, Lyle Talbot, Sonia Sorrell, Mile Ross, Jack Reitzen, Robert
Long, Bill Cottrell, Bill Tannen, John Crawford

#### Jungle Man-Eaters

Columbia-Weissmuller in Sepia

Johnny Weissmuller as Jungle Jim pits his native wiles and physical prowess against a sinister diamond smuggler threatening the stability of the world market. This Sam Katzman production rates pretty much on a par with the previous films in this series. The slapdash tale has some good action and rugged outdoor appeal and as such serves a need and will appeal to the fans despite the shortcomings. In the pursuit of the villain who turns native against native in order to further his own devious end, Weissmuller has the good fortune to make friends with Richard Stapley, a Scotland Yard inspector, and pretty Karin Booth, a doctor. A slight source of humor has been provided by Jungle Jim's chimp companion always getting tangled in medical equipment. In the course of Weissmuller's chores he subdues a rampant lion and demolishes a mettle.

ampant lion and demolishes a mettle-some alligator. All his jungle shrewdness is called upon as he gets in and out of violent entanglements with the sinister Gregory Gay. The climax finally arrives about as the two come to grips at a cliff's edge. In eliminating the villain Weissmuller also brings peace to the

The Samuel Newman screenplay was directed

Seen at the home office projection room. Reviewer's Rating: Fair.—M.H.

#### FOREIGN REVIEW

#### **FLAMENCO**

Martin J. Lewis-Sueva-Spanish with English Narration.

(Color by Cinefotocolor)

Here is a film of unusual, if very limited, appeal. "Flamenco," produced in Spain by Edgar Neville and Cesario Gonzales for Sueva Films, is a kaleidoscopic program of Spanish songs and dances with special emphasis on the "flamenco" or gypsy contributions. For one who knows and loves flamenco, this indeed is

special treat. For one, such as this writer, whose previous For one, such as this writer, who a pro-flamenco experience is rather sketchy, the film is alternately fascinating and exasperating. The York Herald Tribune" dance critic, Walter Terry, not only is hurried but light on the kind of detail which might prove illuminating to the uninformed. The fascination lies in the various uninformed. The fascination lies in the various dances themselves, many of which have been photographed outdoors in the strangely beautiful and barren countrysides of southern Spain. One highlight is a dance filmed on a high hill looking towards a Madrid that is straight out of a Goya painting.

Heading the cast of performers are Antonio, Pilar Lopez and Maria Luz, three of Spain's foremost dancers, accompanied by members of the Ballet Espanol. Fine moments also are supplied by unbilled gypsy singers and dancers to

the Ballet Espanol. Fine moments also are supplied by unbilled gypsy singers and dancers to whom the flamenco is almost a way of life. The musical accompaniment, dominated by the haunting guitar, is fine. The Cinefotocolor, however, in which orange and blue predominate no matter what the scene, leaves something to be desired. Neville directed. Martin J. Lewis is the U. S. distributor.

Seen at the 55th Street theatre in New York. Reviewer's Rating: Very Good. — VINCENT CANBY.

Release date, May 21, 1954. Running time, 110 min-ets. General audience classification.

#### SHORT SUBJECTS

#### GLASS HOUSES (Noel Meadow)

The problem of juvenile delinquency is treated in a straightforward manner, without hysteria or sensation, in "Glass Houses," a featurette written and directed by William A. Shilling and which Noel Meadow is distributing. It and which Noel Meadow is distributing. It should be a natural for parent-teacher groups and others interested in what is a real and vital problem in many areas of the country. The story is told in the form of a court trial, in which the teacher, the minister, the mayor and the father all are found to have contributed to the delinquency of a young boy. The guilt, as pointed out by the understanding judge, lies in the sin of omission on the part of each of the four, rather than in any specific act of the boy. Dominating the proceedings is Jay Jostyn, radio's "Mr. District Attorney," as the court prosecutor who makes the community aware of its direct responsibility for any juvenile delin-Release date, May 29, 1954 27 minutes

AMOOZIN' BUT CONFOOZIN (Columbia)

Color Favorites (6611) (Release)
Lil Abner, the famous cartoon hero of Dawgpatch, is the central figure in this cartoon. Abner heads for the city to learn what it takes Abner heads for the city to learn what it takes to make a city gentleman. He intends to bring back some cultural polish but all he returns with is a bathtub which makes him unpopular with everyone but Daisy Mae.

Release date: April 29, 1954 8 minutes

WELL OILED (U-I)

Walter Lantz Technicolor Cartune (9353)

Water Lantz Technicolor Cartine (9353) (Reissue)
Woody Woodpecker, rolling along in his convertible, runs out of gas. When he tries to steal some from a nearby car it turns out to be a police car. A tussle and humor results. Release date: April 26, 1954 6½ minutes

GAY ANTIES (Warner Bros.)

Blue Ribbe (Reissue) Ribbon Technical Cartoon

Two lovers are picknicking in the City Park during the Gay Nineties. They hold hands and allow their food to go unnoticed until a colony of ants discovers the food. The rush is on. It takes place in the manner of a Gay Nineties revue with all the characteristic trimmings: carousel, outdoor beer garden, singing waiter,

Release date: April 24, 1954 7 minutes

SHE SNOOPS TO CONQUER (Columbia) (Reissue)

Assorted Favorites (6926) Vera Vague is a reporter who is aiming to wing her boss down the matrimonial aisle. Her editor agrees to marry her if she can uncover a key spy. Vera takes out after the spy and not only nets him but a whole ring of undercover workers. Release date: April 29, 1954 171% minutes

HEART OF A CHAMPION (Warner Bros.)

Sports Parade (1506)

This subject in color by Technicolor tells of Herod Play, a thoroughbred who suffers an injury in his left foreleg and is turned to pasture. Tom Blackiston, a rider and trainer becomes interested in the horse and buys him. He patiently nurses and trains the horse back to top condition so that finally the horse wins a steeplechase championship. Release date: March 20, 1954 10 minutes

#### CANINE CRIMEBUSTERS (Columbia)

Topnotchers (6901)

The canine police school of the Royal Canadian Mounted Police is one of the most famous training depots for four-legged flatfeet in the world. The camera follows every move as the dogs are put through their training and as an added filip, the canine cops demonstrate that they are as tenacious as the Mounties in getting their man. Release date: April 15, 1954 10 minutes

SO YOU WANT TO BE YOUR OWN BOSS (Warner Bros.)

Joe McDoakes Comedy (1404)

Determined to be his own boss, Joe buys a restaurant and prepares for the opening day. It is not the happy event anticipated. Everything goes wrong, from the complaining customers to an unfeeling sanitation inspector who closes the restaurant. A surprise laugh climax. however, turns the restaurant into a commercial

Release date: March 13, 1954

## "What the Picture did for me"

#### Columbia

FORT T1: George Montgomery, Joan Vohs—Played on a weekend to a below average crowd. Costume pictures are very unpopular here. Skip it and play a Canova reissue.—J. C. Balkcom, Gray Theatre, Gray, Ga.

PARATROOPER: Alan Ladd, Leo Genn—This gave me quite a surprise, being made in England with Ladd the only known star. Good suspense and action that should please small town audiences, Played Tuesday, Wednesday, Aprl 27, 28.—J. C. Balkcom, Gray Theatre, Gray, Ga.

SALOME: Rita Hayworth, Stewart Granger—One of the best of the productions we've run that was taken from the Bible. In a church town Hayworth finds too few sympathizers to help much at the ticket stile, but a Bible story with Granger, Technicolor and excellent production values helped to knock down some of the prejudice. Columbia's terms were in line with the extra business we did on this, so I think we were both happy. Certainly this deserves a date in every town if the terms are right. It won't earn 40 or 50 per cent in most small situations, but your best flat should be fair enough if you work. Played Sunday, Monday, Tuesday, May 9, 10, 11.—Bob Walker, Uintah Theatre, Fruita, Colo.

WILD ONE: Beverley Michael, Richard Egan—This film should be banned from all theatres. Pictures like this incite mob violence and after seeing it you'll wish you could join a mob to clean out such trash as this film portrays. If you've bought it, swap it—one of the year's worst. Played Tuesday, Wednesday, April 13, 14.—J. C. Balkcom, Gray Theatre, Gray, Ga.

#### Metro-Goldwyn-Mayer

GYPSY COLT: Donna Corcoran, Ward Bond—A natural for our locality. We're accustomed to well-trained horses, but have never seen "Gypsy's" equal. Played Thursday, Friday, Saturday, May 13, 14, 15.—Elaine S. George, Star Theatre, Heppner, Ore.

LONG, LONG TRAILER, THE: Lucille Ball, Desi Arnaz—Played on worst Sunday spot of year (graduation at school). Second night doubled first night's business. Probably best grosser of year from MGM. Lots of fun in it for this TV pair. Small town and rural patronage. Played Sunday, Monday, May 16, 17. —Shirley Booth, Booth Theatre, Rich Hill, Mo.

TAKE THE HIGH GROUND: Richard Widmark, Karl Malden—A perfect role for Richard Widmark and certainly a most entertaining movie Elaine Stewart was made for her part. Hope she continues with good roles. Played Sunday, Monday, April 4, 5.—J. C. Balkcom, Gray Theatre, Gray, Ga.

#### Paramount

FOREYER FEMALE: Ginger Rogers, William Holden, Paul Douglas—This has too much talk-talk. Certainly not a small town picture, Played Thursday, April 22.—J. C. Balkcom, Gray Theatre, Gray, Ga.

HERE COME THE GIRLS: Bob Hope, Rosemary Clooney—Some good comments on this, but after a poor Sunday, the second night reached a new low. Feature only 78 minutes, which is too short for weekend fare. Small town and rural patronage. Played Sunday, Monday, May 9, 10.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

HOUDINI: Tony Curtis, Janet Leigh—Another hit from Paramount and more good weekend business. They are still talking about it. Saw it twice myself and that is something! Rural patronage. Played Sunday, Monday, May 16, 17—Milton Dorriety, Star-Vue Drive-In Theatre, Georgiana, Ala.

LITTLE BOY LOST: Bing Crosby, Claude Dauphin --Very nice comments, but ran too late. Average

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

business. Small town and rural patronage. Played Sunday, Monday, May 16, 17.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

MONEY FROM HOME: Dean Martin, Jerry Lewis—We could have held this over a day longer. They rolled in the aisles laughing. Played Saturday late show, Sunday, Monday, Tuesday.—Eddie Bristow, Hamlet Theatre, Hamlet, N. C.

SHANE: Alan Ladd, Jean Arthur—Best Sunday-Monday business this year. Played several months behind the house. Good in any situation on any date. Rural patronage. Played Sunday, Monday, May 9, 10.—Milton Dorriety, Star-Vue Drive-In Theatre, Georgiana, Ala.

STARS ARE SINGING THE: Rosemary Clooney, Lauritz Melchior—This oldie would have died a terrible death if I'd tried to sneak it in and sell it to my farmers on its own. With \$110 in the Money-in-the-Bank fund, they came and enjoyed themselves immensely. I mentioned the fact to them that I knew from their laughter they loved the show and reminded them how many times a year they let me take a beating on fine musicals when I try to play them on their own. This is excellent in every department and if you are short of good product and have passed this, it certainly is worth dating. Played Wednesday, Thursday, May 5, 6.—Bob Walker, Uintah Theatre, Fruita, Colo.

THUNDER IN THE EAST: Alan Ladd, Deborah Kerr—A soft spot in my heart for Ladd tempted me into going back a long way for this one. I liked it and Ladd fans seemed to like it, but several told me they didn't think much of it. With Money-in-the-Bank nights as the extra lure, it fared fairly well, but not as much money came in as there should have been for a Ladd film and \$120 in the bank. Played Wednesday, Thursday, May 12, 13.—Bob Walker, Uintah Theatre, Fruita, Colo.

#### **RKO** Radio

APPOINTMENT IN HONDURAS: Glenn Ford, Ann Sheridan—Made an excellent double feature. Played Friday, Saturday, April 16, 17.—J. C. Balkcom, Gray Theatre, Gray, Ga.

#### Twentieth Century-Fox

HOW TO MARRY A MILLIONAIRE: Betty Grable, Marilyn Monroe, Lauren Bacall—Marilyn Monroe is finally learning how to act. She did a good job, in this picture.—You can't miss with this family picture. Played to big business. Played Saturday late show and Sunday, Monday, Tuesday.—Eddie Bristow, Hamlet Theatre, Hamlet, N. C.

MISS ROBIN CRUSOE: Amanda Blake, George Nader—Just the same as "Robinson Crusoe" except with a woman. My weekend patrons enjoyed it very much. Played Friday, Saturday, April 30, May 1.— J. C. Balkcom, Gray Theatre, Gray, Ga.

#### United Artists

GO, MAN, GO: Harlem Globetrotters, Dane Clark—Drew a capacity house, but if I had seen it first, I would never have played it. It will be O. K. in the north, but southern towns beware. We do not need controversial movies and things to stir up ill feeling among our movie patrons these days. Get them in, but please and entertain them is our motto. Do nothing to make them mad and drive them away. It seems to me the producer was making a deliberate slap at southern segregation. Glad I played it before the Supreme Court handed down that

segregation law. Again I say if you're in the south, do not play it. Basketball scenes are good. Played Thursday, May 6.—J. C. Balkcom, Gray Theatre, Gray, Ga.

STEEL LADY, THE: Rod Cameron, Tab Hunter—This is one of the few pictures that is under-rated. A wonderful story that kept the eigarette smoker in his seat all through the show. Had average crowd. Played on Tuesday and Wednesday.—Eddie Bristow, Hamlet Theatre, Hamlet, N. C.

#### Universal

HORIZONS WEST: Robert Ryan, Julia Adams—This is a well cast western with a time-worn story that lets it miss being a hit in most western circles. My teen-agers expect more romance from Hudson than this puts out. For once Universal had one of their so-so offerings in the right allocation. It pleased all the regulars but excited too few of the seldom-comers to get up to the average we need on the bread and butter change. Played Friday, Saturday, May 7, 8.—Bob Walker, Uintah Theatre, Fruita, Colo.

TAZA, SON OF COCHISE: Rock Hudson, Barbara Rush—Indians, Indians and more Indians, with the Cavalry—won't it ever stop. Same old routine.—J. C. Balkcom, Gray Theatre, Gray, Ga.

WAR ARROW: Jeff Chandler, Maureen O'Hara-Excellent cast, but don't you think we're having too many Indian pictures? Played Sunday, Monday, April 11, 12.—J. C. Balkcom, Gray Theatre, Gray, Ga.

YANKEE PASHA: Jeff Chandler, Rhonda Fleming
—The story has been done many times, but it's still
good entertainment—and should please all small towns
if the preview and title don't ruin it first, Get them
in and they'll be satisfied. Played Thursday, Friday,
May 4, 5.—J. C. Balkeom, Gray Theatre, Gray, Ga.

#### Warner Bros.

BLOWING WILD: Gary Cooper, Barbara Stanwyck—I would call this a first rate "stinker." Very similar to Fox's "Viva Zapata!" except not as good. The story is very weak. It has star power alone. Too many companies try to sell star power when they have a weak plot. Played Tuesday, Wednesday, April 6, 7.—J. C. Balkcom, Gray Theatre, Gray, Ga.

CALAMITY JANE: Doris Day, Howard Keel—This gave me a very pleasant and profitable surprise. Wish I had played it an extra day. Superb entertainment. Played Sunday, Monday, May 2, 3.—J. C. Balkcom, Gray Theatre, Gray, Ga.

HONDO: John Wayne, Geraldine Page—Good picture, good business. A few complaints that it too closely resembled "Shane" (Para.). Played Sunday, Monday, May 9, 10.—Elaine S. George, Star Theatre, Heppner, Ore.

THREE SAILORS AND A GIRL: Jane Powell, Gordon MacRae—Nothing big, but good midweek enterntainment. Played Tuesday, Wednesday, May 11, 12.—Elaine S. George, Star Theatre, Heppner, Ore.

THUNDER OVER THE PLAINS: Randolph Scott, Phyllis Kirk.—The first Scott western that has failed to do business for me. Is he getting too old? Just hope that it was "one of those things," as I have his new Columbia picture coming.—Played Tuesday, Wednesday, April 20, 21.—J. C. Balkcom, Gray Theatre, Gray, Ga.

## RELEASE CHART

#### Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers in this chart refer to pages in the PRODUCT DIGEST SECTION.

Short Subjects Chart May 15, 1954, page 2294.
Features by Company May 15, 1954, page 2301.
Color pictures designated by (c).
\*Following a title indicates a Box Office Champion.

Under the column heading Special Data projection and available sound systems are designated by the following keys: SYSTEM: CS—CinemaScope; VV—VistaVision; SA—SuperScope (anamorphic print); 3D—two prints; 3D(1)—single strip. SOUND: Ss—four track magnetic stereophonic sound; Ss(2)—Separate stereophonic sound print; Ps—Perspecta optical directional sound; Ms—single track magnetic sound; Os—standard optical sound.

Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part for all; C, Condemned.

	L. of D. Herald Rating Review	Special Data
A		
About Mrs. Leslie (5321) Para. Shirley Booth-Robert Ryan Aug., '54 104m May 1 2278 B	B Good	
Act of Love UA Kirk Douglas-Dany Robin Mar., 54 108m Dec. 19 2109 B		
Adventures of Robinson Crusoe (c) UA Dan O'Herlihy-James Fernandez Apr., '54	, or o cod	
	A-2 Good	
	A-I Very Good	
All the Brothers Were Valiant (c)	,	
(407)* MGM Robert Taylor-Ann Blyth Nov. 13,'53 95m Oct. 17 2029 A	A-2 Excellent	
Always a Bride (Brit.) U-I Peggy Cummins-Terence Morgan Apr., '54 83m		
Ana-Ta-Han (Japanese) Arias Akemi Negishi May 17, 54 92m May 22 2	Good	
Angels One Five (Brit.) Stratford Jack Hawkins-Michael Denison May, 54 98m May 8 2285	Good	
Annapurna (c) Mayer-Kingsley Documentary Dec., 53 60m Dec. 19 2110 A	A-I Excellent	
Appointment in Honduras (406) (c) RKO Glenn Ford-Ann Sheridan Oct. 16,'53 79m Oct. 31 2046 B		
Appointment for Murder (ItalEng.Titles) IFE Delia Scala Feb., 54 90m Feb. 20 2190 A	A-2 Fair	
Arrow in the Dust (c) (5404) AA Sterling Hayden-Coleen Gray Apr. 25, 54 80m Apr. 24 2269 A	A-I Very Good	
В		
Back to God's Country (c) (403) Univ. Rock Hudson-Steve Cochran Nov., 53 78m Sept. 26 2006 A	A-2 Good	
Bad for Each Other (624) Col. Charlton Heston-Lizabeth Scott Jan., 54 83m Dec. 12 2101 B		
Badman's Territory (476) RKO Randolph Scott-Ann Richard (reissue) May 1, 54 98m		
Bait Col. Hugo Haas-Cleo Moore Mar., 54 79m Feb. 20 2190 B	Good G	
Battle of Rogue River (c) Col. George Montgomery Mar., 54 71m Mar. 6 2206 A	A-I Good	
	A-2 Very Good	
Beat the Devil UA Humphrey Bogart-Jennifer Jones Mar., 54 92m Mar. 6 2205 B		
Beauties of the Night (FrEng. Titles) UA Gerard Philipe-Gina Lollobrigida Not Set 84m Apr. 10 2255 B	B Excellent	
Beneath the 12-Mile Reef (c) (CS) (337)*  20th-Fox Terry Moore-Robert Wagner Dec., 53 102m Dec. 19 2109 A		00.0
(CS) (337)* 20th-Fox Terry Moore-Robert Wagner Dec., '53 102m Dec. 19 2109 A Best Years of Our Lives (452) RKO March-Loy-Andrews-Wright (reissue) Feb., '54 170m Dec. 19 2110	A-I Very Good	CS-Ss
Betrayed (428) (c) MGM Clark Gable-Lana Turner Not Set 111m	Superior	Ps
Big Chase (5327) Lippert Lon Chaney-Glenn Langan June II, 54		rs
Big Heat (615)* Col. Glenn Ford-Gloria Grahame Oct., 53 90m Sept. 26 2006 B	Good	Ss(2) or Os
Big Rainbow (c) RKO Jane Russell-Gilbert Roland June, 54	0000	53(1) 01 03
Bigamist, The Filmakers Joan Fontaine-Ida Lupino Dec., 53 80m Jan. 2 2125 B	Very Good	
Bitter Creek (5423) AA Wild Bill Elliott Feb. 21,'54 74m Mer. 13 2214	Good	
Black Glove (5305) Lippert Alex Nicol Jan. 29,'54 74m Jan. 30 (\$)2167		
Black Horse Canyon (c) (423) Univ. Joel McCrea-Mari Blanchard June, 54 811/2m May 22 2	Good	
Black Shield of Falworth, The (429)		
(CS) (c) Univ. Tony Curtis-Janet Leigh Sept., 54 Apr. 24 (S)2271		Cs-Ss
Blackout (5309) Lippert Dane Clark-Belinda Lee Apr., 54 87m Apr. 24 2270	Good	
	A-2 Very Good	
	4-2 Good	
	A-2 Very Good	
	A-2 Good A-1 Good	
Brigadoon (CS) (c) MGM Gene Kelly-Cyd Charisse Not Set	4-1 Good	CS-Ss
		03-33
C OI TO THE CONTRACT OF THE CO		
	4-1	
Calamity Jane (c) (311)* WB Doris Day-Howard Keel Nov. 14,'53 101m Oct. 31 2045 A	A-I Excellent	
	A-2 Fair	
Capt. Kidd and the Slave Girl (c) UA Anthony Dexter-Eva Gabor May, '54 83m May 29 10 Captain's Paradise (Brit.) UA Alec Guinness-Yvonne de Carlo Dec. 18,'53 76m Oct. 10 2021 B	Good	
Captain's Paradise (Brit.)  UA Alec Guinness-Yvonne de Carlo  Dec. 18, 53 76m Oct. 10 2021 B  Carnival Story, The (c) (412)  RKO Anne Baxter-Steve Cochran Mar. 27, 54 95m Mar. 27 2237 B		
	Very Good	
Cavalleria Rusticana (c) Savini Mario del Monaco Dec. 26, 53 60m Jan. 9 2134	Fair	
		D-Ss(2), Os
Champion, The UA Kirk Dougles-Frank Lovejoy (reissue) Apr., '54 86m	LAU, 20, 3	5-35[2], 05
Charge of the Lancers (c) Col. Paulette Goddard Feb., 54 74m	4-2	
Command, The (CS) (c) (319)* WB Guy Madison-Joan Weldon Feb. 13,54 88m Jan. 23 2157 A	A-I Very Good	CS-Ss or Os
	A-I Good	
Cowboy, The (5308) (c) Lippert Documentary May 14,'54 69m Jan. 9 2134 A	A-I Excellent	
Crazylegs-All American (5224) Rep. Elroy Hirsch-Lloyd Nolan Feb. 15,'54 87m Oct. 31 2046 A	A-I Very Good	
Creature from the Black Lagoon		
	A-I Good 2D	D, 3D, 3D(1)
Crime Wave (308) WB Gene Nelson-Sterling Hayden Mar. 6,'54 74m Jan. 16 2142 A	A-2 Good	

TITLE—Production Number—Compo	any	Stars	Release Date	Running Time		Synopsis Page	L. of		
Crossed Swords (c) Cry of the City (441) 20th	UA h-Fox	Errol Plynn-Gina Lollobrigida Victor Mature-Richard Widmark (rei	Not Set isue) Mar., '54	95m	Oct. 31	(S)2047			
Decameron Nights (c) (461)	RKO RKO	Victor Mature-Piper Laurie Joan Fontaine-Louis Jourdan	Mar. 6,'54 Nov. 16,'53	75m 87m	Feb. 27 Nov. 7	2197 2061	A-I B	Fair Excellent	2D, 3D
Demetrius and the Gladiators (c) (CS) (415) Desperado, The (5426) Dial M for Murder (c) (346)	Fox AA WB	Victor Mature-Susan Hayward Wayne Morris Ray Milland-Grace Kelly	June, '54 June 20, '54 May 29, '54	105m	May 22 May 1	(S)3 2277	A-2	Excellent	CS-Ss
Diamond Queen, The (c) (302) Diary of a Country Priest (FrEng. Titles)  Bra	WB	Fernando Lamas-Arlene Dahl Claude Laydu-Nicole Maurey	Nov. 28,'53 Apr. 5,'54	80m 95m	Aug. 15 Apr. 17	1949	A-2 A-2	Good Very Good	
Dirty Hands (Fr.) McDo Dragonfly Squadron (52) Dragon's Gold	AA UA	Pierre Brasseur John Hodiak-Barbara Britton John Archer-Hillary Brooke	May,'54 Mar. 21,'54 Oct.,'53	99m 84m 70m	May 22 Feb. 13 Jan. 30	2 2182 2166	A-I	Very Good Good Fair	
Drive a Crooked Road	Col. Univ. Col.	Mickey Rooney-Dianne Foster Audie Murphy-Lisa Gaye Patricia Medina-Dennis O'Keefe	Apr., 54 June, 54 Jan., 54	82m 78m 73m	Mar. 20 May 22 Dec. 26	2229 1 2119	A-2 A-2 A-2	Good Very Good Good	2D, 3D
Duel in the Jungle Duffy of San Quentin (321)  E-F	WB WB	Jeanne Crain-Dena Andrews Joanne Dru-Paul Kelly	July,'54 Mar. 13,'54	78m	Feb. 13	2182	В	Good	
Easy to Love (c) (410) Eddie Cantor Story (c) (316)	MGM WB	Esther Williams-Van Johnson Keefe Brasselle-Marilyn Erskine	Dec. 25,'53 Jan. 30,'54	96m 116m	Nov. 14 Dec. 19	2069 2109	A-2 A-1	Very Good Very Good	
El Alamein (620) Elephant Walk (c) (5317)	Univ. Col. Para. RKO	C. Colbert-Fred MacMurray (reis Scott Brady-Rita Moreno Elizabeth Taylor-Dana Andrews Dorothy McGuire-Robert Young (rei	Jan., 54 June, 54 June, 54	108m 67m 103m 91m	Dec. 12 Apr. 3	2101 2245	A-1 A-2	Fair Very Good	
Executive Suite (423)	AGM AGM h-Fox	William Holden-Eleanor Parker Holden-Allyson-Stanwyck-March-Doug	Dec. 4, 53	98m 104m	Nov. 7 Feb. 27	2061 2197	A-1 A-2	Very Good Excellent	
Fanfan the Tulip (Fr.)	UA ppert AA	Gerard Philipe-Gina Lollobrigida Charles Chaplin, JrOnslow Stevens Sterling Hayden-J. Carrol Naish	Dec., '53 Apr. 2, '54 Nov., '53	96m 71m 80m	May 23 Mar. 13 Nov. 28	1847 2214 2086	A-I	Very Good Good Good	
Flame and the Flesh (c) (421) N	Univ.	Robert Morley-Jack Warner Spike Jones and His City Slickers Lana Turner-Carlos Thompson	Jan., 54 May, 54 May, 54	84m 80m 104m	Feb. 13 Apr. 24 May 1	2183 2270 2277	A-I B	Very Good Good Excellent	
Flight Nurse (5301) Flight to Tangier (c) (2D-5331,3D-5306)	Rep. Para. RKO	A. P. Lopez-Ballet Espanol Joan Leslie-Forrest Tucker Joan Fontaine-Jack Palance Fred Astaire-Ginger Rogers (reissue	May 21,'54 Mar. 1,'54 Nov.,'53	90m 90m 110m	May 29 Nov. 7 Oct. 17	2062 2030	A-I B	Very Good Fair Fair 2D,	3D-Ss(2), Os
Folly To Be Wise (Brit.) Fine Forbidden (407)	Arts Univ. h-Fox	Alastair Sim-Martita Hunt Tony Curtis-Joanne Dru	Dec., '53 Jan., '54 sue) Nov., '53	91m 85m 140m	Dec. 12 Nov. 28	2102 2086	В	Fair Good	
Forever Female (5312) Forty-Niners, The (5424)	Para. AA RKO IFE	G. Rogers-W. Holden-P. Douglas Wild Bill Elliott-Virginia Grey Jane Russell-Gilbert Roland Jacques Sernas	Jan., 54 May 9, 54 Feb. 8, 54 Jan., 54	93m 71m 102m 83m	June 6 May 8 Jan. 9 Jan. 30	1861 2285 2134 2167	A-2 C B	Excellent Good Good Fair	3D, 2D
Gambler from Natchez (c) (417) Garden of Evil (c) (CS) (416)	Fox Fox	Dale Robertson-Debra Paget Gary Cooper-Susan Hayward	July,'54 July,'54						CS-Ss
Genevieve (c) (Brit.) (481) Genoese Dragnet (Ital.)	U-I IFE Rep.	Dinah Sheridan-John Gregson Charles Rutherford-Lianella Carell John Carroll-Mala Powers	Feb., 54 Mar., 54 Apr. 1, 54	86m 106m 90m	Feb. 20 Mar. 6 Dec. 12	2190 2206 (S)2103	A-2 A-1	Excellent Good	03-35
Gilbert & Sullivan (c) (Brit.) Girls Marked Danger (ItalEng. Dial.)	UA IFE IGM	Maurice Evans-Robert Morley Silvana Pampanini-E. Rossi-Drago Marge & Gower Champion	Jan. 8,'54 June,'54 Jan. 1,'54	105m 82m	Oct. 31 Dec. 5	2045	A-1	Excellent Good	*
	Univ. Univ. UA IFE	Edward G. Robinson James Stewart-June Allyson Harlem Globetrotters-Dane Clark Anna Magnani	Nov., '53 Feb., '54 Jan., '54 Jan., '54	81m 116m 82m 105m	Oct. 17 Jan. 9 Jan. 23 Jan. 23	2029 2133 2157 2158	A-2 A-1 A-1 A-2	Very Good Excellent Excellent Very Good	2D, 3D
Golden Idol, The (5315) Golden Mask (c) (Brit.)	UA UA	Johnny Sheffield Wanda Hendrix-Van Heffin	Jan. 10,'54 Mar.,'54 ssue) July,'54	70m 88m 222m	Mar. 13	2213	A-2	Good	Ps
Gorilla At Large (c) (3D) (406) 20th Great Diamond Robbery (419) M Greatest Love, The (Ital-Eng. Dial.)	IFE	Cameron Mitchell-Anne Bancroft Red Skelton Ingrid Bergman-Alexander Knox	May, 54 Jan. 29, 54 Jan., 54	84m 69m 113m	May 8 Dec. 5 Jan. 16	2286 2093 2142	B A-I	Fair Good Good	3D, 3D(1)
Guilt Is My Shadow (Brit.) Strat Gun Fury (c) (3D) (617)	Para. Hord Col. RKO	Charlton Heston-Betty Hutton (reis: Peter Reynolds-Elizabeth Sellars Rock Hudson-Donna Reed Cary Grant-Victor McLaglen (reissu	Mar., 54 Nov., 53	86m 83m	Mar. 27 Oct. 24	2238 2037	A-2	Fair Good 2D,	BD-Ss(2), Os
	IGM	Donna Corcoran-Frances Dee	Apr. 2,'54	72m	Jan. 30	2165	A-I	Good	
Heat Wave (5310) Lip Heidi (Swiss) Hell & High Water (c) (CS) (403)* 20th Hell Below Zero (c) Hell Raiders of the Deep (Ital.) Hell's Half Acre (5304)	Col. IFE Rep.	Alex Nicol-Hillary Brooke Elsbeth Sigmund Richard Widmark-Bella Darvi Alan Ladd-Joan Tetzel Documentary Wendell Corey-Evelyn Keyes	Apr. 16,'54 Apr.,'54 Feb.,'54 Not Set May,'54 June 1,'54	98m 103m 91m 92m 91m	Dec. 26 Feb. 6 May 22 May 8 Feb. 13	2118 2173 1 2286 2183	A-1 A-1 A-2 B	Very Good Excellent Very Good Good Fair	Cs-Ss
Here Come the Girls (5309) (c)* Filips and the Mighty, The (c) (CS) Highway Dragnet His Majesty O'Keefe (c) (315) Holly and the Lyy (Brit.) Pacem	Para. WB AA WB naker	Greer Garson-Robert Ryan Hope-Clooney-Dahl-Martin John Wayne-Claire Trevor Richard Conte-Joan Bennett Burt Lancaster-Joan Rice Ralph Richardson-Celia Johnson James Gleason	Aug., '54 Dec., '53 July, '54 Jan., '54 Jan., 16, '54 Feb., '54 Jan., 15, '54	91m 78m 147m 71m 93m 80m 60m	May 22 Oct. 24 May 29 Jan. 30 Jan. 2 Feb. 13 Feb. 20	(S)3 2037 9 2166 2125 2183 (S)2191	A-2 A-2 A-2	Very Good Superior Good Very Good Excellent	CS-Ss or Os

TITLE—Production Number—Company	Stars	Release Date	Running Time		IEWED— synopsis Page	L. of I			
Home from the Sea (5409)	t Ct II At III Parad	luna 27 154		A 24	(5)2271				
(formerly Sons of the Navy) AA Home of the Brave UA	Jan Sterling-Neville Brand Arthur Kennedy M. Maxwell (reissue)	June 27,'54 Apr.,'54	99m	Apr. 24	(S)2271				
Hondo (c) (3D) (312)* WB	John Wayne-Geraldine Page	Jan. 2,'54	83m	Nov. 28	2085	A-I	Excellent		
Horse's Mouth (Brit.) Mayer-Kingsley Hot News (5327)	Robert Beatty Stanley Clements	Jan., '54 Oct. 11, '53	77m 61m	Jan. 23 Nov. 28	2158	A-1	Good Good		6
Hot News (5327) How to Marry a Millionaire (c)									
(CS)* (336) 20th-Fox	Grable-Monroe-Bacall	Nov., '53	96m	Nov. 14	2070	A-2	Excellent	CS-Ss	
1 .									
Immortal City									
Indiscretion of an American Wife Col.	Jennifer Jones-Montgomery Clift	Not Set	63m 83m	Apr. 24 July 25	2270 1925	A-2 A-2	Fair Excellent	3D	
Inferno (c) (3D) (346) 20th-Fox Intimate Relations (FrEng. Dial.) Carroll	Robert Ryan-Rhonda Fleming Harold Warrender-Marian Spencer	Nov., '53 Feb., '54	85m	Feb. 20	2190	M-2	Very Good	30	
Iron Glove, The (c) Col.	Robert Stack-Ursula Thiess	Apr., '54	77m	Mar. 27	2238	A-1	Good		
It Should Happen to You Col.	Judy Holliday-Peter Lawford	Mar.,'54	87m	Jan. 16	2141	A-2	Very Good		
J									
Jack Slade (5406) AA	Mark Stevens	Nov. 8,'53 Oct. 25,'53	90m 73m	Oct. 24 Mar. 6	2037 2206	A-2 A-2	Excellent Fair		
Jennifer (5407)  Jesse James vs. Daltons (c) (3D)  Col.	Ida Lupino-Howard Duff Brett King-Barbara Lawrence	Apr., '54	65m	Jan. 23	2158	A-2	Good	2D, 3D	
Jivaro (5311) (c) Para.	Fernando Lamas-Rhonda Fleming	Feb., '54	91m	Jan. 23	2157	A-2	Good		
Johnny Dark (c) (424) Univ. Johnny Guitar (c) (5307) Rep.	Tony Curtis-Piper Laurie Joan Crawford-Sterling Hayden	May, 54 Aug., 54	110m	Mar. 13 May 8	(S)2214 2285	A-1 A-2	Excellent		
Jolson Story, The (c) Col.	Larry Parks-Evelyn Keyes (reiss	ue) Not Set	124m	May I	2278	4.0	Excellent	Ss(2) or Os	
Jubilee Trail (c) (5303) Rep. Julius Ceesar MGM	Vera Ralston-Forrest Tucker Brando, Calhern, Garson, Kerr, Mason	May 15,'54 n Spec.	103m 121m	Jan. 23 June 6	2158 1861	A-2 A-1	Good Superior		
Jungle Man-Eaters Col.	Johnny Weissmuller	June, '54	68m	May 29	10		Fair		
K-L									
Key Largo (309) WB		Nov. 7,'53	101m						
Keys of the Kingdom (358) 20th-Fox	Gregory Peck-Thomas Mitchell (reiss	ue) Jan.,'54	137m						
Khamishia—Five Tales from Israel Israel-America	English Dialogue	May 6,'54	110m	May 8	2286		Very Good		
Khyber Patrol (c) UA	Richard Egan-Dawn Addams	Not Set Dec., '53	68m	Apr. 24 Nov. 21	(S)2271 2077	A-1	Fair		
Killer Ape Col. Killers From Space (409) RKO	Johnny Weissmuller Peter Graves-Barbara Bestar	Jan. 23,'54	71m	Jan. 30	2166	A-I	Fair		
King of the Khyber Rifles (c)* (401) Fox	Tyrone Power-Terry Moore	Jan., 54	99m 109m	Dec. 26 Oct. 31	2117 2045	A-I B	Excellent Excellent	2D, 3D	
Kiss Me Kate (c) (3D) (408)* MGM Knights of the Round Table (c)	Kathryn Grayson-Howard Keel	Nov. 26, 53	107111	Oct. 31	2045	,	Excellent		
(CS) (413)* MGM	Robert Taylor-Ava Gardner	Jan. 15,'54	115m	Dec. 26	2117	A-I	Superior	CS-Ss or Ps	
Knock on Wood (c) (5319) Para. La Favorita (Ital.) IFE	Danny Kaye-Mai Zetterling Paolo Silveri	July, '54 Oct., '53	103m 78m	Apr. 3 Oct. 31	2245 2047	A-1 A-2	Excellent Fair		6
La Traviata (c) Savini	Lucia Evangelis-Giulio Gari	Dec. 26,'53	60m	Jan. 9	2134		Fair		6
Last of the Pony Riders (593) Col. Laughing Anne (Brit.) (c) (5305) Rep.	Gene Autry Wendell Corey-Margaret Lockwood	Nov.,'53 July 1,'54	59m 90m	Nov. 7 May 8	2062 2285	A-I B	Good		
Limping Man (5318) Lippert	Lloyd Bridges	Dec. 11,'53	76m	Dec. 26	2119	4.0	Good		
Lion Is in the Streets (c) (305) WB Little Boy Lost (5304)* Para.	James Cagney-Barbara Hale Bing Crosby-Claude Dauphin	Oct. 3,'53 Oct.,'53	88m 95m	Sept. 12 July 11	1989	A-2 A-1	Very Good Excellent		
Little Caeser (317) WB	Edward G. Robinson (reissue	) Feb. 6,'54	80m			В			
Little Fugitive  Living Desert, The (c)*  Burstyn  Disney	Richie Andrusco True Life Adventure	Oct. 6,'53 Nov.,'53	75m 73m	Oct. 10	2021	A-2 A-1	Excellent Excellent		
Living It Up (c) (5320) Para.	Dean Martin-Jerry Lewis	Aug.,'54	95m	May I	2277		Excellent		
Lone Gun, The UA	George Montgomery-Dorothy Malone Marian Seldes-Charles W. Moffat	Apr., 54 Mar., 54	78m 62m	Apr. 10 Apr. 10	2254 2253	A-2	Good Very Good		
Lonely Night, The Mayer-Kingsley Long, Long Trailer, The (c) (416)* MGM	Lucille Ball-Desi Arnaz	Feb. 19,'54	96m	Jan. 9	2133	A-I	Excellent		
Long Wait, The UA Loophole (5414) AA	Anthony Quinn-Peggie Caste Barry Sullivan-Dorothy Malone	May,'54 Mar. 28,'54	93m 80m	May I Feb. 20	2278	A-2	Good		
Loophole (5414) Lost Patrol (480) RKO		) July 1,'54	OUIII	Feb. 20					
Louisiana Territory (3D) (c) (405) RKO	Documentary	Oct. 16, 53	47m 75m	Oct. 17 May 8	2030 2286	A-I	Good Fair	2D, 3D	
Lovers of Toledo (ItalEng. Titles) Hakim Lucky Five (Ital.) IFE	Alida Valli-Pedro Armendariz Aldo Fabrizi	Apr., '54 Nov., '53	85m	Dec. 5	2094		Fair		
Lucky Me (c) (CS) (324) WB	Doris Day-Robert Cummings	Apr. 24,'54	100m 74m	Apr. 17 Jan. 9	2261	A-I B	Good	CS-Ss or Os	
Lure of the Sila (ItalEng. Dub.) IFE	Silvano Mangano	Dec. 25,'53	74111	Jan. 7	2134	D	9000		
M									
Ma and Pa Kettle at Home (418) Univ.	Marjorie Main-Percy Kilbride Vincent Price-Mary Murphy	Apr., '54 Not Set	81m 72m	Mar. 13 Mar. 27	2213 2238	A-1 A-2	Good	2D, 3D	
Mad Magician, The (c) (3D) Col. Magnificent Obsession (428) (c) Univ.	Jane Wyman-Rock Hudson	Aug., '54	108m	May 15	2293	A-2	Excellent	20, 30	
Make Haste to Live (5306) Rep.	Dorothy McGuire-Stephen McNally	Aug.1,'54	90m	Apr. 10	2253	A-2	Good		
Malta Story (Brit.)  Man Between, The (Brit.)  UA	Alec Guinness-Jack Hawkins James Mason-Claire Bloom	Apr., 54 Feb., 54	100m	Nov. 14	2069	В	Excellent		
Man Crazy (339) 20th-Fox	Neville Brand-Christine White	Dec., '53	79m	Dec. 19	2110	В	Good		
Man From Cairo (5302) Lippert Man in Hiding UA	George Raft-Gianna Maria Canale Paul Henried-Lois Maxwell	Nov. 27,'53 Oct. 2,'53	82m 79m	Nov. 14	2094	В	Fair Fair		
Man in the Attic (340) 20th-Fox	Constance Smith-Jack Palance	Dec., '53	82m	Dec. 26	2119	В	Fair		
Man of Conflict  Man With a Million (c) (Brit.)  Apex  UA	Edward Arnold-John Agar Gregory Peck-Jane Griffiths	Dec.,'53 Not Set	88m 90m	Dec. 26 May 29	2119	A-1	Fair Excellent		
Marry Me Again (404) RKO	Marie Wilson-Robert Cummings	Oct. 22,'53	72m	Sept. 26	2006	В	Good		
Massacre Canyon Col. Melody of Love (ItalEng. Titles) IFE	Phil Carey-Audrey Totter Giacomo Rondinella	May,'54 Apr. 17,'54	66m 96m	Apr. 10 Apr. 24	2254 2270	A-I	Good Fair		-
Men of the Fighting Lady (425) (c) MGM	Van Johnson-Walter Pidgeon	June, 54	80m	May 15	2293	A-1	Excellent		
Miami Story, The Col.	Barry Sullivan-Luther Adler Amanda Blake-George Nader	May,'54 Feb.,'54	75m 75m	Apr. 10	2254	A-2 A-2	Good		
Miss Robin Crusoe (c) (338) 20th-Fox Miss Sadie Thompson (c) (3D)* Col.	Rita Hayworth-Jose Ferrer	Feb., '54	91m	Dec. 26	2117	В	Exc. 2D,	3D-Ss(2), Os	
Mr. Blandings Builds His Dream House	Cary Grant-Myrna Loy (reiss	ue) Apr., '54	94m						
Mr. Potts Goes to Moscow (Brit.)							W		
(5400) Stratford	George Cole-Nadia Gray	Mar. 14,'54	93m	Sept. 19	1998		Very Good		

TITLE—Production Number—Company	Stars	Release Date	Running Time		ynopsis Page	L. of Rati	D. Herald	
Mistress of the Mountains (Ital.)  Mogambo (c) (404)*  MGM	Vivi Gioi Clark Gable-Ava Gardner	Jan., '54 Oct. 9, '53	90m 116m	Dec. 12 Sept. 19	2102 1997	В	Good Very Good	
Moment of Truth (FrEng. Titles) Arlan-Franco	Michele Morgan-Jean Gabin	May, '54	87m	May 22	3		Good	
Money from Home (c)* (5316—3D, 5330—2D) Para.	Dean Martin-Jerry Lewis	Feb., '54	100m	Dec. 5	2093	A-I	Excel. 2D,	3D-Ss(2), Os
Monster from the Ocean Floor (5328) Lippert Murder on Monday (Brit.) Mayer-Kingsley My Heart Sings (Ital.) IFE	Anne Kimball-Stuart Wade Ralph Richardson-Margaret Leighton Ferruccio Tagliavini	May 14,'54 Oct.,'53 Mar.,'54	85m 99m	Oct. 10 Mar. 13	2022 2214	A-1 A-2	Very Good Good	
N								
Naked Jungle, The (c) (5315) Para. Nebraskan, The (c) (3D) (618) Col.	Eleanor Parker-Charlton Heston Phil Carey-Roberta Haynes	Mar., '54 Dec., '53	95m 68m	Feb. 13 Nov. 7	2181	A-2 A-2	Good Fair	2D, 3D
New Faces (c) (CS) (409) Fox Night People (c) (CS) (407) Fox	Eartha Kitt-Robert Clary Gregory Peck-Rita Gam	Feb., '54 Mar., '54	98m 93m	Feb. 20 Mar. 20	2189 2229	B A-2	Excellent Very Good	CS-Ss CS-Ss
Othello UA	Orson Welles-Fay Compton	Jan., '54		Jan. 9	(S)2135			
Out of the Past (488) RKO Out of This World (c) Kupferman	Robert Mitchum-Kirk Douglas (reissue Lowell Thomas, Sr. & Jr., Narrators	Apr., '54	97m 75m	Apr. 24	2269	A-I	Very Good	
Outcast, The (c) Rep.	John Derek-Joan Evans	Not Set	01		(S)2215	0	V C I	
Overland Pacific (c)  Overland Pacific (c)  UA	Renato Rascel Jack Mahoney-Peggie Castle	Oct., '53 Feb., '54	96m 73m	Oct. 17 Feb. 13	2031 2182	B A-2	Very Good Good	
Paid to Kill (5326) Lippert Paratrooper (619) (c) Col.	Dane Clark Alan Ladd-Leo Genn	June 18,'54 Jan.,'54	87m	Dec. 26	2118		Very Good	
Paris Model (621) Col.	Marilyn Maxwell-Paulette Goddard	Nov., '53	59m	Nov. 7	2062	В	Fair	
Paris Playboys (5418)  Path to the Kingdom (Span.)  Master	Leo Gorcey-Huntz Hall Dominique Blanchard	Mar. 7,'54 Jan.,'54	62m 85m	Mar. 13 Dec. 19	2114	A-I A-I	Fair Good	
Personal Affair (Brit.) UA Phantom of the Rue Morgue	Gene Tierney-Leo Genn	Feb., 54	82m	Jan. 9	2133	A-2	Good	
(3D) (c) (322)* WB Phantom Stallion (5331) Rep.	Karl Malden-Patricia Medina Rex Allen	Mar. 27,'54 Feb. 10,'54	84m 54m	Mar. 6 May 22	2206 (S)3	A-2	Good	2D, 3D
Pickwick Papers (Brit.) Mayer-Kingsley	Nigel Patrick-James Hayter	May, 54	109m	Apr. 10	2253	A-I	Excellent	
Pinocchio (c) (493) RKO Playgirl (420) Univ.	Disney Feature (reiss Shelley Winters-Barry Sullivan	ue) Apr.,'54 May,'54	87m 85m	Apr. 24	2269	В	Good	
Pleasure (Le Plaisir) (Fr.) Kingsley	Jean Gabin-Danielle Darrieux	June, 54	90m					
Pride of the Blue Grass (c) (5410) AA Prince Valiant (c) (CS) (411) 20th-Fox	Lloyd Bridges-Vera Miles Robert Wagner-Janet Leigh	Apr. 4,'54 Apr.,'54	71m 100m	Feb. 20 Apr. 10	2189 2254	A-I A-I	Fair Excellent	CS-Ss
Princess of the Nile (c) (414) 20th-Fox	Jeffrey Hunter-Debra Paget	June, 54		Apr. 10	(S)2255			
Prisoner of War (427) MGM Prisoners of the Casbah (c) (622) Col.	Ronald Reagan-Dewey Martin Gloria Grahame-Cesar Romero	May, '54 Nov., '53	81m 78m	Apr. 3 Nov. 7	2245 2062	A-2	Fair Fair	
Private Eyes (5321) AA	Bowery Boys	Dec. 6,'53	64m	Dec. 5	(S)2094	A-2	E.t.	
Project M-7 (483) (Brit.) Public Enemy (318) WB	Phyllis Calvert Jean Harlow-James Cagney (reissue	Nov.,'53 ) Feb. 6,'54	86m 83m	Nov. 28	2087	A-I	Fair	
Q-R	C:- C- 11 P. W.	F. I. 10 IF4	00		2070	4.2	E.t.	
Queen of Sheba (ItalEng.) (5324) Lippert Queen's World Tour, A (c) UA	Gino Cervi-Leonora Ruffo Documentary	Feb. 12,'54 Mar.,'54	99m 84m	Nov. 14 Mar. 13	2070 2213	A-2 A-1	Fair Good	
Quo Vadis (c) (411) MGM	Robert Taylor-Deborah Kerr (reiss	ue) Jan.,'54	168m					
Rachel and the Stranger (469) RKO Racing Blood (c) (410) 20th-Fox	Loretta Young-William Holden (reiss Bill Williams-Jean Porter	Mar., 54	93m 76m	Mar. 27	2238	A-I	Fair	
Raid (c) (408) Fox Rails Into Laramie (c) (419) Univ.	Van Heflin-Anne Bancroft John Payne-Mari Blanchard	June, '54 Apr., '54	81m	Mar. 20	2229	A-2	Good	
Red Garters (c) (5314) Para.	Rosemary Clooney-Jack Carson	Mar., '54	91 m	Feb. 6	2173	В	Very Good	Ss(2) or Os
Red River Shore (5234) Rep. Rhapsody (420) (c) MGM	Rex Allen Elizabeth Taylor-Vittorio Gassman	Dec. 15,'53 Apr. 16,'54	54m 115m	Dec. 26 Feb. 13	2118	A-I B	Good Excellent	
Ride Clear of Diablo (c) (413) Univ.	Audie Murphy-Susan Cabot	Mar., '54	81m	Feb. 6	2173	A-2	Very Good	
Riders of the Purple Sage (443) 20th-Fox Riders to the Stars (c) UA	Geo. Montgomery-Robt. Barrat (reissu Richard Carlson-Herbert Marshall	Jan. 29,'54	56m 81m	Mar. 27	2237	A-1	Good	
Riding Shotgun (c) (323) WB	Randolph Scott-Wayne Morris	Apr. 10,'54	84m	Mar. 6	2206	A-I	Good	0.6
Ring of Fear (c) (CS) WB Riot in Cell Block II (51) AA	Clyde Beatty-Pat O'Brien Neville Brand-Leo Gordon	July,'54 Feb. 28,'54	80m	Mar. 13 Feb. 13	(S)2214 2181	A-2	Excellent	Cs-Ss
River Beat (5329) Lippert	Phyllis Kirk-John Bentley	May 28,'54				В	Very Good	Cs-Ss
River of No Return (c) (CS) (405) 20th-Fox Rob Roy (c) (Brit.) (494) Disney-RKO	Robert Mitchum-Marilyn Monroe Richard Todd-Glynis Johns	May,'54 Feb. 27,'54	91m 89m	Apr. 24 Nov. 28	2269 2086	A-1	Good	
Robe, The (CS) (c) (335)* 20th-Fox	Victor Mature-Jean Simmons	Oct., '53	135m	Sept. 26	2005	A-I	Superior Good	CS-Ss
Rocket Man, The (412) 20th-Fox Rose Marie (CS) (c) (418) MGM	Thelma Ritter-Jeffrey Hunter Blyth-Keel-Lamas-Main	May,'54 Mar. 19,'54	<b>79m</b> 102m	May I Mar. 6	2278 2205	A-I	Excellent	CS-Ss or Ps
Saadia (c) (415) MGM	Cornel Wilde Mal France	F.1. = t= c	00	1.	0105	A 1	Good	
Saadia (c) (415) MGM Saint's Girl Friday (411) RKO	Cornel Wilde-Mel Ferrer Louis Hayward-Naomi Chance	Feb. 5,'54 Apr. 15,'54	80m 68m	Jan. 2 Mar. 27	2125	A-I B	Good	
Saracen Blade, The (c) Col.	Ricardo Montalban-Betta St. John	June, 54	76m	May 22	2	A 2	Good	
Saskatchewan (414) (c)* Univ. Scarlet Spear, The (c) UA	Alan Ladd-Shelley Winters John Archer-Martha Hyers	Mar., '54 Mar., '54	87m 78m	Feb. 27 Mar. 27	2197 2238	A-2	Very Good Fair	
Scudda Hoo-Scudda Hay (c) (440) Fox	June Haver (reissa	ue) Mar., 54	95m			A-I	Good	
Sea of Lost Ships (5213) Rep. Secret Document—Vienna (Fr.) Davis	John Derek-Wanda Hendrix Frank Villard-Renee St. Cyr	Feb.,'54 Feb. 15,'54	85m 90m	Oct. 31 Jan. 30	2046 2166	A-1	Fair	
Secret of Assignment (Ital.) IFE Secret of the Incas (c) (5318) Para.	Vivi Gioi-Umberto Spadaro Charlton Heston-Nicole Maurey	Mar., '54 June, '54	101m				Very Good	
Sensualita (ItalEng. Titles) IFE	Eleanora Rossi Drago	Apr., '54	72m	May 22 May 22	3	C	Fair	
Seven Brides for Seven Brothers (CS) (c) (426) MGM	Jane Powell-Howard Keel	Aug.,'54	103m					Cs-Ss or Ps
Shanghai Story, The Rep.	Ruth Roman-Edmond O'Brien	Not Set			(5)2271	A-2	Fair	
Shark River (c) She Couldn't Say No (408) RKO	Steve Cochran-Carole Mathews Jean Simmons-Robert Mitchum	Nov.,'53 Feb. 15,'54	80m 89m	Nov. 7 Jan. 16	2062 2141	A-2 A-2	Good	
Siege, The (5323) Lippert	Special	July 9, 54				A-1	Good	
Silver Lode (c) (404) 20th-Fox RKO	Van Johnson-Joanne Dru John Payne-Lizabeth Scott	Apr., '54 June, '54	81m 80m	Mar. 27 May 22	2237	A-1	Good	
								15

TITLE—Production Number—C	Company	Stars	Release Date	Running Time		synopsis Page	L. of Rati		
Singin' in the Corn	Col.	Judy Canova-Allen Jenkins (reissu		64m					
Sins of Jezebel (c) (5225)	Lippert	Paulette Goddard	Oct. 23, 53	74m	Nov. 28	2086	B	Good	
So Big (307)*	it.) Univ.	Jane Wyman-Sterling Hayden	Oct., '53 Oct., '53	101m 83m	Oct. 3 Oct. 3	2013	A-1 A-2	Excellent Fair	
Something Money Can't Buy (Br Son of Sinbad (color) (3D)	RKO	Patricia Roc-Anthony Steel Dale Robertson-Peggie Castle	May 15,'54	esm	Jan. 30	(5)2167	A-7	rair	2D, 3D
Song of the Land (color)	UA	Nature	Nov., '53	71m	Nov. 28	2087	A-I	Good	
Southwest Passage (3D) (c)	UA	Joanne Dru-Rod Cameron	Apr., '54	82m	Apr. 17	2261	A-2	Good	3D, 3D(1)
Spanish Main (475)	RKO	Maureen O'Hara-Paul Henreid (re		100m		0001		C 1	
Spell of Ireland, The (c)	Celtic	Documentary	May 10,'54	77m	May 8	2286	A-1	Good Excellent	
Spice of Life (Fr.) Mayor Star Is Born, A (CS) (c)	er-Kingsley WB	Noel-Noel Judy Garland-James Mason	Jan., 54 Not Set	71m	Jan. 16 Apr. 24	2142 (S)2270	A-2	Excellent	Cs-Ss
Stations West (478)	RKO		sue) June 1,'54	92m	, .p., 21	(0)			-
Steel Lady, The	UA	Rod Cameron-Tab Hunter	Oct. 9,'53	84m	Oct. 17	2030	A-I	Fair	
Stormy the Thoroughbred (c)	Disney	M. R. Valdez-Robert Skene	Mar., 54	45m	Mar. 13	2214		Very Good	
Stranger on the Prowl	UA 20th-Fox	Paul Muni-Joan Lorring	Nov. 2,'53	82m	Nov. 14	2069	A-2	Good	
Street With No Name (442) Student Prince, The (CS) (c) (42		Richard Widmark-Lloyd Nolan (re Ann Blyth-Edmund Purdon	June, '54	91m 107m	May 29	9		Excellent	
Susan Slept Here (c)	RKO	Dick Powell-Debbie Reynolds	June 15,'54						
Take the High Ground (c) (406)	мем	Richard Widmark-Karl Malden	Oct 30 '53	101m	Sept. 26	2006	A-2	Very Good	
Take the High Ground (c) (406) Tall in the Saddle (471)	RKO		Oct. 30, '53 pissue) Mar., '54	87m	3eht. 10	2000	14.4	, ery 600d	
Tanga Tika (c)	Schaefer	All Native Cast	Nov., '53	75m	Oct. 10	2022	В	Excellent	
Tanganyika (c) (425)	Univ.	Van Heflin-Ruth Roman	July, '54	81m					
Taza, Son of Cochise (c)	11-1-		p 1 4p-	70	100 20	2148	A 1	Good at	D, 3D, 3D(1)
(410-3D, 411-2D) Tennessee Champ (417) (c)	Univ. MGM	Rock Hudson-Barbara Rush	Feb., '54 Mar. 5, '54	79m 73m	Jan. 30 Feb. 20	2165	A-I B	Good 21	, 30, 30(1)
Terror Ship	Lippert	Shelley Winters-Dewey Martin William Lundigan	June 4,'54	7.5(1)	. 40. 20	2107		3003	
Terror Street (5304)	Lippert	Dan Duryea	Dec. 4, 53	83m	Dec. 5	2093		Good	
Texas Badman (5335)	AA	Wayne Morris	Dec. 20,'53	62m	Nov. 14	(5)2071	A-1		
Them (328)	WB	James Whitmore-Edmund Gwenn	June 19,'54	94m	Apr. 10	2253		Very Good	
They Won't Believe Me (474)	RKO	Susan Hayward-Robert Young (rei		95m					
Thing, The (477) Those Redheads from Seattle (c)	RKO	K. Tobey-M. Sheridan (reis	sue) June 1,'54	87m					
(2D-5329, 3D-5305) Three Coins in the Fountain (CS)	Para.	Rhonda Fleming-Gene Barry	Oct.,'53	90m	Sept. 26	2006	A-2	V. G. 2D,	3D-Ss(2), Os
(c) (413)	20th-Fox	Clifton Webb-Dorothy McGuire	June, '54	102m	May 15	2293		Excellent	CS-Ss
Three Sailors and a Girl (c) (314		Jane Powell-Gordon MacRae	Dec. 26,'53	95m	Nov. 28	2085	В	Good	
Three Young Texans (c) (402)	20th-Fox	Mitzi Gaynor-Jeff Hunter	Jan., 54	78m	Jan. 16	2142	A-2	Fair Good	
Thunder Over the Plains (c) (313)	20th-Fox	Randolph Scott-Phyllis Kirk	Dec. 12,'53	82m 77m	Nov. 7 Sept. 26	2061	A-I B	Good	
Thy Neighbor's Wife Titfield Thunderbolt (c) (387) (Br		Hugo Haas-Cleo Moore Stanley Holloway	Oct., '53 Oct., '53	84m	Oct. 3	2014	A-1	Excellent	
Top Banana (c)	UA	Phil Silvers-Rose Marie	Feb., '54	100m	Jan. 30	2165	В	Very Good	
Torch Song (c) (405)*	MGM	Joan Crawford-Michael Wilding	Oct. 23,'53	90m	Oct. 3	2014	A-2	Good	
Treasure of Sierra Madre (310)	WB	Humphrey Bogart (reis	sue) Nov. 7,'53	126m			4.2	E.t.	
Trent's Last Case (Brit.) (5212)	Rep. Univ.	Michael Wilding-Margaret Lockwo		90m 80m	Oct. 17 Nov. 21	2030 2077	A-2 A-1	Fair Very Good	
Tumbleweed (c) (405) Turn the Key Softly (Brit.)	Astor	Audie Murphy-Lori Nelson Yvonne Mitchell-Terence Morgan	Dec., '53 Not Set	81m	Jan. 30	2166		Good	
U-V								P. C.	
Undercover Agent (5306) Unholy Four (5401)	Lippert	Dermot Walsh-Hazel Court	Oct. 2, 53	69m	Dec. 5	2094		Fair	
Untamed Heiress (5325)	Lippert Rep.	Paulette Goddard	July 16,'54	70m	Apr. 24	2269	A-1	Good	
Valley of the Kings (c)	MGM	Judy Canova-Don Barry Eleanor Parker-Robert Taylor	Apr. 12,'54 July,'54	86m	7.p. 2.	2201			- Ps
Valley of the Sun (470)	RKO	Lucille Ball-James Craig (re	issue) Feb., '54	94m	_		-		
Veils of Bagdad (c) (404)	Univ.	Victor Mature-Mari Blanchard	Nov., '53	82m	Oct. 3	2014	B A 2	Good	
Victory at Sea	20th-Fox	Jeanne Crain-Jean Peters	Oct.,'53	85m 97m	Sept. 12	1989	A-2	Fair Very Good	
Victory at Sea Vigilantes Terror (5422)	Schaefer	Documentary Bill Elliott-Mary Ellen Kay	Aug., '54 Nov. 15, '53	70m	May 22 Oct. 17	(5)2031		. 0. 7 0000	
Village, The	ÜÀ	John Justin-Eva Dahlbeck	Oct. 23, 53	98m	Oct. 17	2029	A-I	Good	
Violated	Palace	Wim Holland	Dec., '53	78m	Dec. 12	2102	С	Fair	
W		D 1100				****	'n	V 0	
Walking My Baby Back Home (406)		Donald O'Connor-Janet Leigh	Dec., 53	95m	Nov. 14	2069	B	Very Good	
War Arrow (c) (408) War of the Worlds (c) (5303)	Univ. Para.	Jeff Chandler-Maureen O'Hara Gene Barry-Ann Robinson	Jan., 54 Oct., 53	78m 85m	Dec. 12 Feb. 28	1742	A-1 A-1	Good Excellent	
We Want a Child (5324)	Lippert	Special Cast	Feb. 19,'54	76m	Lep. 70	1742	Α-1	Exconom	
White Christmas (c)	Para.	Crosby-Kaye-Clooney	Not Set	, 0111					VV-Ps
White Fire (5317)	Lippert	Scott Brady-Mary Castle	Jan. 1,'54	82m	Feb. 13	2183		Fair	
White Hell of Pitz Palu (ItalEng.		Hens Albers	Nov., 53	75m	Nov. 21	2077		Good	
Wild One (422)	Col	Beverly Michael-Richard Egan	Jan. 8,'54 Feb.,'54	77m 79m	Nov. 28 Dec. 26	2087	B	Good	
Wild One (623) Will Any Gentleman? (Brit.)	Col. Stratford	Marion Brando-Mary Murphy George Cole-Veronica Hurst	Feb., '54	84m	Dec. 10	2110		0000	
Witness to Murder	UA	Barbara Stanwyck-George Sanders		83m	Apr. 17	2261	A-2	Very Good	
World for Ransom (5408)	AA	Dan Duryea	Jan. 31,'54	82m	Feb. 13	2182		Fair	
X-Y-Z									
Yank in the R.A.F. (367)	20th-Fox		issue) Nov.,'53	97m					
Yankee Pasha (c) (417)	Univ.	Jeff Chandler-Rhonda Fleming	Apr., 54	84m	Mar. 13	2213	A-2	Very Good	
	AA	Andrew Ray-Kathleen Ryan	Oct. 4,'53	79m	Dec. 5	2094	A-2	Fair	
		Page Calhaum Page Castle						Grand	
Yellow Balloon (5430) (Brit.) Yellow Tomahawk, The (c) Yesterday & Today	UA	Rory Calhoun-Peggie Castle Documentary	May,'54 Dec. 2,'53	82m 57m	May 8 Nov. 14	2285 2070	A-2 A-1	Good	

FEATURES LISTED BY COMPANIES — PAGE 2301, ISSUE OF MAY 15, 1954 SHORT SUBJECTS CHART APPEARS ON PAGES 2294-2295, ISSUE OF MAY 15, 1954

## FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 120 attractions, 5,247 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (\*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

DA-Beiow Average, 1 K-1001.						
	EX	AA	AV	BA	PR	
Act of Love (UA)	_	- 1	3	11	8	
Act of Love (UA)	-	-	4	11	8	
All the Brothers Were Valiant (MGM)	-	17	56	39	4	
Back to God's Country (U-I)	1	25	48	18	6	
Back to God's Country (U-I)	-	-	3	10	6	
Beat the Devil (UA)	18	7	16	12	11	
Beneath the 12-Mile Reef (20th-Fox)	26	18	10	5	'i	
Best Years of Our Lives (RKO) (Reissue)	1	-	1	3	5	
Bigamist, The (Filmakers)	-	2	7	-	7	
Bigamist, The (Filmakers) Border River (U-I) *Botany Bay (Para.)	1	11	27 42	12	3	
Boy from Oklahoma (WB)	20	18	29	23	7	
Calamity Jane (WB)	6	73	39	8	1	
Calamity Jane (WB) Captain's Paradise (UA)	7	2	3	2	- 1	
†Carnival Story, The (RKO) Casanova's Big Night (Para.)	-	2	3	2	2	
Cease Fire! (Para.)	1111	5	12	17	7	
Cease Fire! (Para.) Charge of the Lancers (Col.) Command, The (WB)	-	6	-	-	2	
Command, The (WB)	14	16	15	4	1	
Conquest of Cochise (UA)	- 2	2	7	3	3	
Creature from the Black Lagoon (U-I)	2	14	15	2	ĭ	
Crime Wave (WB)	-	-	4	4	5	
Dangerous Mission (RKO)	-	1	2	8	1	
Diamond Queen, The (WB)	ī	2	7	17	11	
Dragonfly Squadron (AA)tDuffy of San Quentin (WB)	-	-	ī	4	Ī	
Easy to Love (MGM)	22	28	33	11	15	
Eddie Cantor Story (WB) El Alamein (Col.)	4	41	37	7	12	
†Elephant Walk (Para.)	2	3	-	-	-	
†Elephant Walk (Para.) Escape from Fort Bravo (MGM) Executive Suite (MGM)	-	5	41	44	24	
Executive Suite (MGM)	1	5	7	-	1	
Fighter Attack (AA)	-	9	9		4	
Flight Nurse (Rep.)	1	7	21	27	4	
Forbidden (U-I)	_	-	24	19	9	
Fight Nurse (Rep.)  *Flight to Tangier (Para.)  Forbidden (U-I)  Forever Female (Para.)  French Line (RKO)  From Here to Eternity (Col.)	8	3	10	19	25	
French Line (RKO)	5 67	50	7	2	5	
	07	30	,	2	5	
Genevieve (U-I) †Geraldine (Rep.) Give a Girl a Break (MGM) *Glass Web, The (U-I)	4	3	- 1	3	-	
Give a Girl a Break (MGM)	-	7	23	2 40	6	
*Glass Web. The (U-I)	_	í	5	9	9	
Glenn Miller Story (U-I)	94	37	5	2	-	
Glenn Miller Story (U-1) Go, Man, Go (UA) Great Diamond Robbery (MGM) Gun Fury (Col.)	9	18	10	18	2	
Gun Fury (Col.)	_	5	18	12	3	
Gypsy Colt (MGM)	-	6	3	-	-	
Hell and High Water (20th-Fox)	22	12	7	-	-	
Hell's Half Acre (Rep.)	2	8	30	3 55	26	
His Majesty O'Keefe (WB)	14	24	27	38	16	
Hell's Half Acre (Rep.).  Here Come the Girls (Para.).  His Majesty O'Keefe (WB).  Hondo (WB)	78	32	11	1	3	
How to Marry a Millionaire (20th-Fox)	63	8	1	2	-	

	EX	AA	AV	BA	PR
It Should Happen to You (Col.)	2	2	15	1	7
it should frappen to roa (oon)	-	_			
Jesse James vs. the Daltons (Col.)	4	12	9	9	2
Jivaro (Para.) Jubilee Trail (Rep.)	-	3	12	15	5 4
Julius Caesar (MGM)	9	3	3	-	_
Sulus Guesai (moin)		-	-		
King of the Khyber Rifles (20th-Fox)	24	8	10	_	3
Kiss Me Kate (MGM)	5	24	28		22
Knights of the Round Table (MGM)	16	23	8	3	2
Little Caesar (WB) (Reissue)	7	2	2	10	2
*Little Fugitive (Burstyn) Living Desert, The (Disney)	13	5	4	1	1
Long Long Trailer, The (MGM)	85	70	8	1	_
Long, Long Trailer, The (MGM) Lucky Me (WB)	-	1	4	6	1
Ma and Pa Kettle at Home (U-1)	23	28	13	1	3
Man Between, The (UA)	-	3	4	4	-
Man Crazy (20th-Fox)	_	1	6	5	5
Martin Luther (de Rochemont)	21	16	5	4	i
Miami Story, The (Col.) *Miss Robin Crusoe (20th-Fox)	-	-	8	-	- 1
*Miss Robin Crusoe (20th-Fox)	15	-	2	3	8
Miss Sadie Thompson (Col.)	15	35 43	14	11	2
Money from Frome (Fara.)	0	73			4
Naked Jungle, The (Para.)	_	21	11	4	- 1
Nebraskan, The (Col.)	-	2	6	5	4
New Faces (20th-Fox)	7	-	-	3	3
Night People (20th-Fox)	6	4	5	-	-
0		25	25	0.1	-
Paratrooper (Col.) *Paris Model (Col.)	2	25	35	21	3
Phantom of the Rue Morque (WB)	2	4	4	3	2
Pinocchio (RKO) (Reissue)	20	1	-	4	-
Prince Valiant (20th-Fox)	-1	2	6	3	1
*Prisoners of the Casbah (Col.) Private Eyes (AA)	_	3	7	1	7
Public Enemy (WB) (Reissue)	_	4	3	9	2
Quo Vadis (MGM) (Reissue)	10	24	П	10	5
Rails Into Laramie (U-I)	_	1	12	10	2
Red Garters (Para.)	1	3	15	16	14
Rhapsody (MGM)	1	11	2	5	2
Ride Clear of Diablo (U-I) Riders to the Stars (UA)	3	17	17	10	3
Riding Shotgun (WB)	_	i	7	3	-
Riot in Cell Block II (AA)	-	9	35	16	1
Rob Roy (Disney-RKO)	-	1	12	6	2
Robe, The (20th-Fox)	85	5	7	-	2
Rose Marie (MGM)	4	3	,		-
Saadia (MGM)	_	1	6	19	24
Saskatchewan (U-I)	8	48	30	6	6
Shark River (UA)	-	20	14	4	4
She Couldn't Say No (RKO)	_	4	14	14	6
*Slaves of Babylon (Col.)	_	1	5	5	3
Taza, Son of Cochise (U-I)	2	6	20	8	4
Tennessee Champ (MGM) Three Sailors and a Girl (WB)	-	-	2	8	5
Three Young Texans (20th-Fox)	1	7	46	25	17
Thunder Over the Plains (WB)	ī	18	26	28	7
Top Banana (UA)	-	2	7	11	5
Tumbleweed (U-I)	3	26	30	10	4
Veils of Bagdad (U-I)	-	i	5	20	14
Walking Mr. Bahr Bank Harry (111)		24	52	20	,
Walking My Baby Back Home (U-I)	_	36 29	53 37	30 15	6
War Arrow (U-I)	_	-	3	i	1
Wild One (Col.)	-	18	11	4	4
Yankee Pasha (U-I)	-	8	11	3	2



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